

The INTERNATIONAL • STUDIO •

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THE WORK OF KENYON COX
BY MINNA C. SMITH

AT THE beginning of this year the latest and, in certain respects, the best products of the genius and training of Kenyon Cox in mural art were placed in the Iowa State House at Des Moines and in the new Essex County Court House at Newark, N. J.

The Progress of Civilization is well placed in the Capitol of Iowa, a State which boasts an average of educated citizens higher than that of many States of the Union, a typical American commonwealth. This composition shows freedom and power, richness and variety of color, mastery of line, spontaneity and joy in conception. It takes first rank, so far in his career, in the work of Mr. Cox, who for the past two years has been enabled by the growing

demand in America for decoration of buildings, both public and private, to devote all of his time to mural painting. This increase of opportunity for decorative painting is due partly to the insistence of modern architects upon this form of beauty and partly to an awakened culture in men of civic committees east and west. There is also rivalry for beauty in buildings like the Citizens' Bank at Cleveland, or the Manhattan Hotel in New York, each of which possesses one of the eight important murals that Mr. Cox has painted.

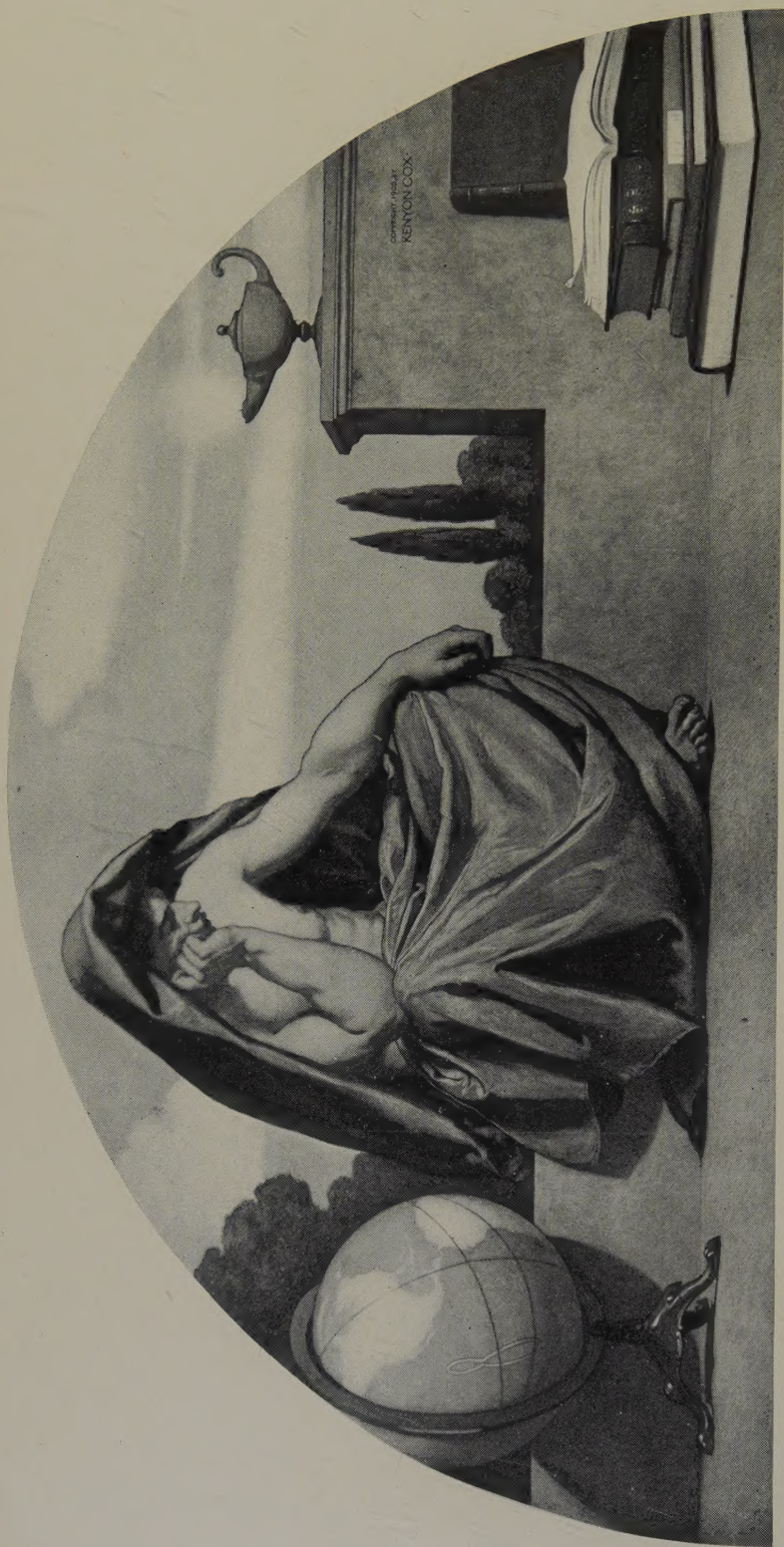
The Newark picture, *The Beneficence of Law*, has an appealing delicacy and depth of color and much dignity of composition. Its elevation of conception, too, entitles this picture to important rank in consideration of the work of this artist. It is admirably placed in the Court House. As it is a single picture about nine feet by twelve feet, and



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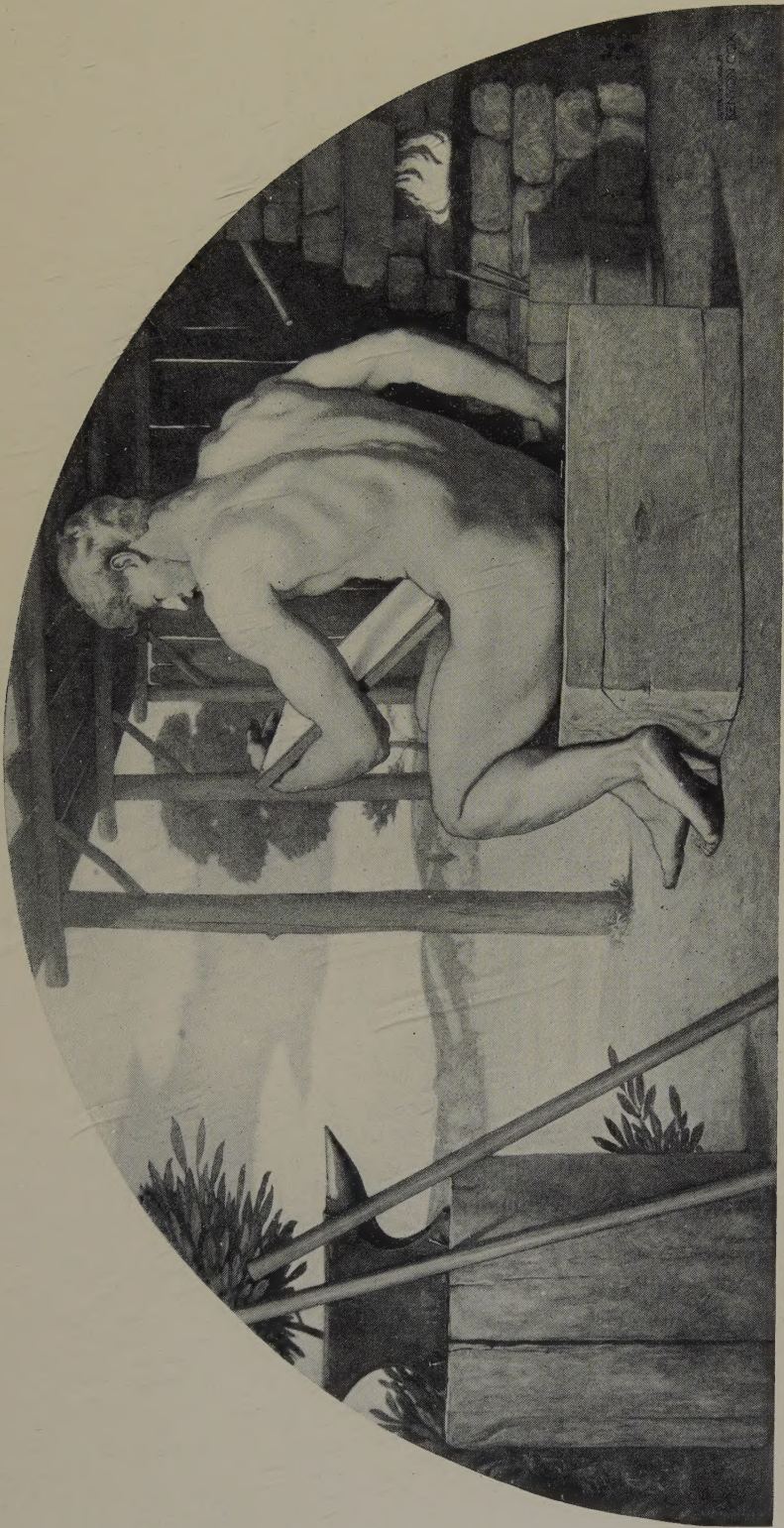
"HERDING" DECORATION FOR IOWA STATE CAPITOL

BY KENYON COX



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"SCIENCE"
 DECORATION FOR IOWA STATE CAPITOL
 BY KENYON COX



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"THE FORGE"
DECORATION FOR IOWA STATE CAPITOL
BY KENYON COX



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SCIENCE INSTRUCTING INDUSTRY

BY KENYON COX

with its base only about three feet from the floor, no Veronesian muscular effort of looking up is necessary in its permanent place. The full title painted beneath the picture is *Under the Rule of Law Inspired by Justice, Peace and Prosperity Abide*. There is effective differentiation in the four female figures of the composition. Justice is the heavenly figure, bearing the scales, the only one whose feet are not upon the earth. She is genuinely ethereal in line and poise, and the sky colors of her blue and white drapery are realized with their full poetry. Law is crowned and sceptered, robed in royal red, the central figure. Peace, at her side, with olive branch in her hand, wears colors of the dove and of the rose. The freedom and joy in color of the whole picture are emphatic in the figure of Prosperity. This figure shows unquestionably that mastery for which the artist struggled during the long years in which he was practically the only man in New York who painted the nude as Europeans have painted it, for its beauty, from the days of Michaelangelo to those of Puvis de Chavannes. Figure and face are painted with a conquering beauty and dignity. The head of Prosperity is crowned with a wreath of grain and poppies; the half-nude figure has golden drapery across the knees, and a lap full of fruit; she is offering grapes to a little naked child, one of three sympa-

thetically modelled infants; a second is reaching for fruit, a third is sitting and picking daisies, paying attention to nothing else.

While the Newark picture occupies but a single space, the Des Moines work is composed of eight lunettes. These, showing *The Progress of Civilization*, are placed in eight of twelve equal arches thirty feet from the floor in the rotunda of the State House. The importance of open arches is accented by placing a single large nine-foot figure in each lunette, which backs against and, as it were, buttresses the

open arch; each pair of figures, therefore, establishes a garlanded curve and the entire series makes a true rhythm of line about the rotunda. This composition, as a whole, shows its author's power as a nationalist and a naturalist in art no less than his righteous deference to the established canons and traditions of mural art. Realism in scenes and backgrounds is sparingly employed, and with success, these backgrounds giving added space and air to the rotunda and moving the observer with the sense of beauty localized. The color in the lunettes is intense and varied. Reds are most frequent, gold, purple and dark blue are next in repetition, while the blue and white of the sky and vivid landscape greens carried through the series are unifying notes in the general harmony. There is distinct Western feeling in the scenes of *Hunting*, *Herding* and *Agriculture*, where Ceres with her sickle surveys a harvested field of Indian corn in the "shocks," shaped like Indian tepees. *Herding* is no less Western in scene, and in North American type of manhood, yet is also strictly classical in the figure and in allusion to the pastoral life. The virile herdsman on a hillside pasture, with gray hat and dull red cloak, but little hiding his strong figure, looks off to the distance, where the animals he herds are looking, also, in sudden interest. All are before a background of trees and a



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"AGRICULTURE"
DECORATION FOR IOWA STATE CAPITOL
BY KENYON COX

Kenyon Cox

cloud-drifted Iowan blue sky. Four male and four female figures are in *The Progress of Civilization*, the *Forge* and *Science*—which might well be called *Thought*—and the other two masculine figures. The first is a superb nude seated before a rude forge, studying a working drawing fastened to a board. Science, seated in draperies of a queer moonlight gray, is on the parapet of a house. A glowing planet and the lamp of truth illumine the thinker and the terrestrial globe and the books of study; one of these is a strong red, to tie the quiet-toned lunette to the brilliant color in *Art*, the companion lunette. *Commerce* is least successful of the individual figures in the series; although good in color, the figure is a trifle strained in attitude; the idea of putting a heavy burden on the back of the study, *Genius of Transportation*, is not happy. *Education* is a Madonna-like mother teaching a fair-bodied man-child. *Art*, draped in gold and crimson, wearing a golden wreath with symbols of all the arts about her, and with living laurel growing in a clump near her feet, the closing figure of the series, is a partially draped

virginal figure, holding aloft a mirror to reflect the light of the sky.

The Contemplative Genius of the East in the Capitol at St. Paul, Minn., and *The Sources of Wealth*, at Cleveland, mural pictures preceding the works which have just been considered, show much of the mastery which Kenyon Cox has now attained. Earlier paintings in this field are *The Reign of Law* in the Appellate Court at Madison Square, New York City; *Venice*, at Bowdoin College, and the well-known decorative pictures at the Library of Congress at Washington. There the architect stood firm as the architects of the Boston Public Library did for mural art as an inherent element of the beauty of an important building.

It is twenty years since, in the illustrations for "The Blessed Damosel" of Rosetti in an edition de luxe, now to be found only in collections, Kenyon Cox first showed that feeling and manner of the mural painter which is found in most of his subsequent work, popularly in illustration, poetically in ideal pictures, practically in portraits and his few landscapes. His famous early *Portrait of Augustus*



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"FLYING SHADOWS"

Courtesy of The Century Company
BY KENYON COX



AUGUSTUS SAINT GAUDENS
1887
BY KENYON COX

Kenyon Cox

Saint Gaudens, unfortunately lost a few years ago in the fire at the sculptor's studio in New England, near the summer home of the painter, showed the interpretative and pictorial qualities of an artist destined to find full expression in mural painting no less than qualities to be expected in a well-painted portrait. The first and last love of a mural painter, the element of space and design on which he lays most stress, is in Mr. Cox's portrait of the sculptor. Technically, it was the problem of white on whites, the white of plaster in the relief portrait of William Chase on which Saint Gaudens is at work, and the white of whitewashed walls behind the white shirt of the sculptor. There was much imaginative sympathy in the portrait, more than the grace of the head and figure, and that accord between subject and painter which is always of interest to a perceptive amateur, denied as it is by certain artists and also certain writers on art, who put brush work both before and after this subtle element in the success of a portrait. Mr. Chase has within a year or two become possessed of *The Harp Player*, seen at the National Academy and other exhibitions, that painters contemporary with Mr. Cox have been accustomed to consider his best painting. This studio interior, a realistic, truthful work, evidently inspired by Dutch masters, is interesting, as it shows the training Mr. Cox gave himself for the work of his life, now assured in the maturity of his powers.

Another sort of training is shown in the landscape *Flying Shadows*, which belongs to the estate of the late Stanford White. There is a breadth and sweep in this landscape which is wide, in the manner of those Velasquez chose for backgrounds. But these shadows are evanescent above soft-bosomed Ohio hills, instead of stern Spanish heights and plain. In all of Mr. Cox's earlier easel pictures and in the innumerable illustrations for the magazines, by which he lived for years, he was preparing both unconsciously and consciously to take his rank among the three or four Americans who are our acknowledged leaders in the art of mural painting.

The story of his development as an artist is, broadly, the story of the development of art in this country during the past thirty years. When he began to work with brush and palette as a boy of fifteen in Ohio, no very good pictures of any sort had yet been painted by an American born beyond the Allegheny Mountains and no mural painting worthy of the name existed on this side of the Atlantic. But the boy came of aspiring stock, that has made for civilization in the advance guard of America westward. His father was General Jacob



"COURAGE" BY KENYON COX
CARTOON FOR CHURCH WINDOW
OBERLIN, OHIO

Kenyon Cox

Dolson Cox, of Civil War fame, twenty-third Governor of Ohio; his mother a daughter of President Finney, of Oberlin College, famous as a religious and educational pioneer. The boy dreamed his dreams of following the art of Michaelangelo, a healthful ideal for a youth in what was still the fresh, unhampered West, alive with power to dream and with force to work to make dreams come true. Before his first decorative painting was placed in one of the domes of the Liberal Arts Building in the vanishing "White City" of 1893, there had passed years of study in every avenue of painting. At first the study was in Cincinnati and in Philadelphia. Then after the great awakening art year of 1876, the young man went to Paris, where for five years of his first twenties he studied under Gerome and Carolus Duran. It was on his salon picture of

those days, *A Lady in Black*, that he was elected to the Society of American Artists before he came to New York. A young artist of to-day would scarcely win for such a picture the laurels with which she cheered her painter's path. Although Mr. Cox painted a good many portraits, first and last he was never what may be called a professional portrait painter, and he sold fewer easel pictures than one might believe. His energies were in illustrative work; his fidelity to tasks like getting effects of rich and varied color out of the two colors to which he was restrained in making certain magazine covers. His fidelity of invention in these and others, his constant vital interest in rhythm and balance of line, are rewarded in his present mastery of his chosen medium of expression, from which much may well be expected in future for the enrichment of American art.

To the period since the Columbian Fair belongs the noble *Science Instructing Industry* and *Hope and Memory*, which, with the delightful *Surprise D'Amour*, is in the collection of Mr. J. D. Cox, at Cleveland. *Hope and Memory*, possibly of higher quality than any easel picture by Mr. Cox, has a violet color scheme contrasted with a light golden green. When the ideal picture was exhibited at the National Academy in the days when the old crimson wall coverings prevailed at exhibition, it was killed, practically, in the clash of its color with that of its background. It was painted to hang against a soft rose-colored wall, where its color has the advantage which its poetry of line and symbol deserve.

The Hunting Nymph, of the type of *The Eclogue*, a well-known exhibition study of the nude, is an interesting canvas, the property of the Lotos Club, New York, of which Mr. Cox is a life member. The variety of his talent is shown in *Courage*, designed for glass for a memorial window in a church in Oberlin; in a more important window at Pittsburg; in such sculptural decoration as those he designed for the University Club, New York; for the seal of the Boston Public Library; for the bronze modelled by Augustus Lukeman, for a coat-of-arms above a fireplace in the Richards Memorial Library at Warrensburg, N.Y. He has published two books, one for children, and a volume of art criticism, "Old Masters and New." The foreword in that book may well be repeated as Kenyon Cox's creed in verse, his poetical confession of his working faith:

"Work thou for pleasure, paint or sing or carve
The thing thou lovest, though the body starve.
Who works for glory misses of the goal;
Who works for money coins his very soul.
Work thou for work's sake, then, and it may be
That these things shall be added unto thee."



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HOPE AND MEMORY

BY KENYON COX



*Owned by National Academy of Design
Hung in the Academy's Spring Exhibition*

PORTRAIT OF
CASS GILBERT, A.N.A.
BY KENYON COX

The Essex County Court House



POWER AND BENEFICENCE
FOR ESSEX COUNTY COURT HOUSE

BY HENRY OLIVER WALKER

THE ESSEX COUNTY COURT HOUSE

THE new building of the Essex County Court House in Newark, N. J., for which Mr. Kenyon Cox painted the decoration reproduced on a foregoing page, is the work of Mr. Cass Gilbert, the architect of the St. Paul Capitol, the New York Custom House and other recent buildings of note. The portrait of Mr. Gilbert, painted by Mr. Cox, was shown at the recent exhibition of the National Academy, the architect having been elected an associate of that body.

The new Court House is not yet finished. In a later issue of the magazine we shall have occasion to present in fuller scope the achievements of the architect and artists engaged upon it. A glimpse of the interior is shown in illustration. The pendentives seen in this view have been decorated by Edwin Howland Blashfield. Through the doorway in the rear is seen the Criminal Court Room, where the decoration by Henry Oliver Walker is in place. This painting, entitled *Beneficence and Power*, is reproduced above. The painting is not low in tone, but the darker photograph shows the composition to better effect. The colors denote a

moment just before sunrise, with red and yellow light striking up into the sky. The idea expressed in the subject is the driving away of evil and the uplifting of the fallen. The decorative quality of the work, which keeps it an integral part of the room which it adorns, is admirably sustained.

Another interesting painting is Mr. Howard Pyle's decoration for the room of the Board of Freeholders. The subject is historical, being the landing of Caratret in Jersey, and the treatment is more pictorial. The first Governor of the Province, Captain Philip Cartaret, is seen at the moment of his coming ashore at Elizabethport in August, 1665. His ship, the "Philip," lies at anchor in the distance. His secretary is in the act of reading to the assembled colonists his credentials as Governor. Native onlookers sit on the ground near by, complacent but wondering. Behind Cartaret is a companion who has borne him company on his mission and is evidently interested in the odd sights of the New World.

The fourth figure of the central group is the master of the ship. Beyond the trumpeter and the soldiers stand thirty immigrants from the Island of Jersey, who sailed on the "Philip" for a hazard of new fortunes.



ESSEX COUNTY COURT HOUSE
CASS GILBERT, ARCHITECT



Copyright, 1906, by Howard Pyle

THE LANDING OF CARTARET
BY HOWARD PYLE
FOR ESSEX COUNTY COURT HOUSE

Louis Potter

LOUIS POTTER'S BRONZE GROUPS OF ALASKAN INDIANS

LIN 1899 Mr. Louis Potter made a roving expedition to Tunis in the north of Africa, where the characteristics of the native life and character caught his eye with notable results. His interesting series of Tunisian statuettes has now been succeeded by a series of studies of the Alaskan Indian. These figures, several of which are here reproduced, and which have been cast in bronze by the Gorham Company, are not founded on a hasty acquaintance, for the sculptor has lived with these people, listened to their own story of their history and traditions, and taken part in their daily occupations, joining the hunters in the chase and the fishermen in their rude canoes. Hardly less interesting are the types of American prospector intruding his enterprise into the older order.

It should be said that these Thlinket Indians, comprising about a dozen tribes along the coast of Southeastern Alaska, are in no way related to the Esquimaux or the Aleuts. Physically they are short in stature, sturdy and vigorous. Mentally they show no little poetry of imagination in their myths. Their religion seems originally to have been a form of nature worship, in which the universal spirit took many forms, including such phe-

nomena as the wind, as well as birds and beasts and reptiles.

In the *Taku Wind*, Mr. Potter has conveyed the spirit of an odd legend, by which the natives explain the presence of the glacier, which is known to us as the Muir. Two young girls, according to the legend, occupying a hut in the neighborhood, found after washing their clothes that it was impossible to dry them. They rashly invoked the spirit of the North Wind, which impatiently overdid the thing and froze the streams. The ice, so formed, was a swiftly moving danger. It was reduced to its present immobility, for the Indians believe that the glacier now stands stock-still, by the sacrifice of the foolish virgins, who were thrown into its then dangerous path.

The Spirit of the Night symbolizes the personification of the long winter night, which plays an important part in the lives of Alaskans. Being quite innocent of all controversy over nature stories, they delight in attributing natural results to unverified causes. Darkness, light, heat, cold, flood and drought are the work of kindly or ill-disposed spirits, the "Yekh" of the air, of the land and of the sea.

The conical hat worn by the old man in the group of *Clam Diggers* is a characteristic detail, pointing by its shape to the supposed ethnic relationship with

Mongolian peoples and emphasizing the native aptitude in this sort of weaving, a department of arts and crafts which is in a flourishing state among the Thlinkets. Their baskets are said to be hardly rivaled by any others, unless those of the Japanese, from whom the handicraft may have descended. The material used is either a coarse, tough grass, or some form of vegetable fiber, such as the finer roots of the yellow cedar. Two methods of weaving are followed: the "twining," in which the strands are twined around one another, and the "coiling," in which the fibers are coiled around a framework of stiff but fine rods.



BASKET-WEAVERS

BY LOUIS POTTER



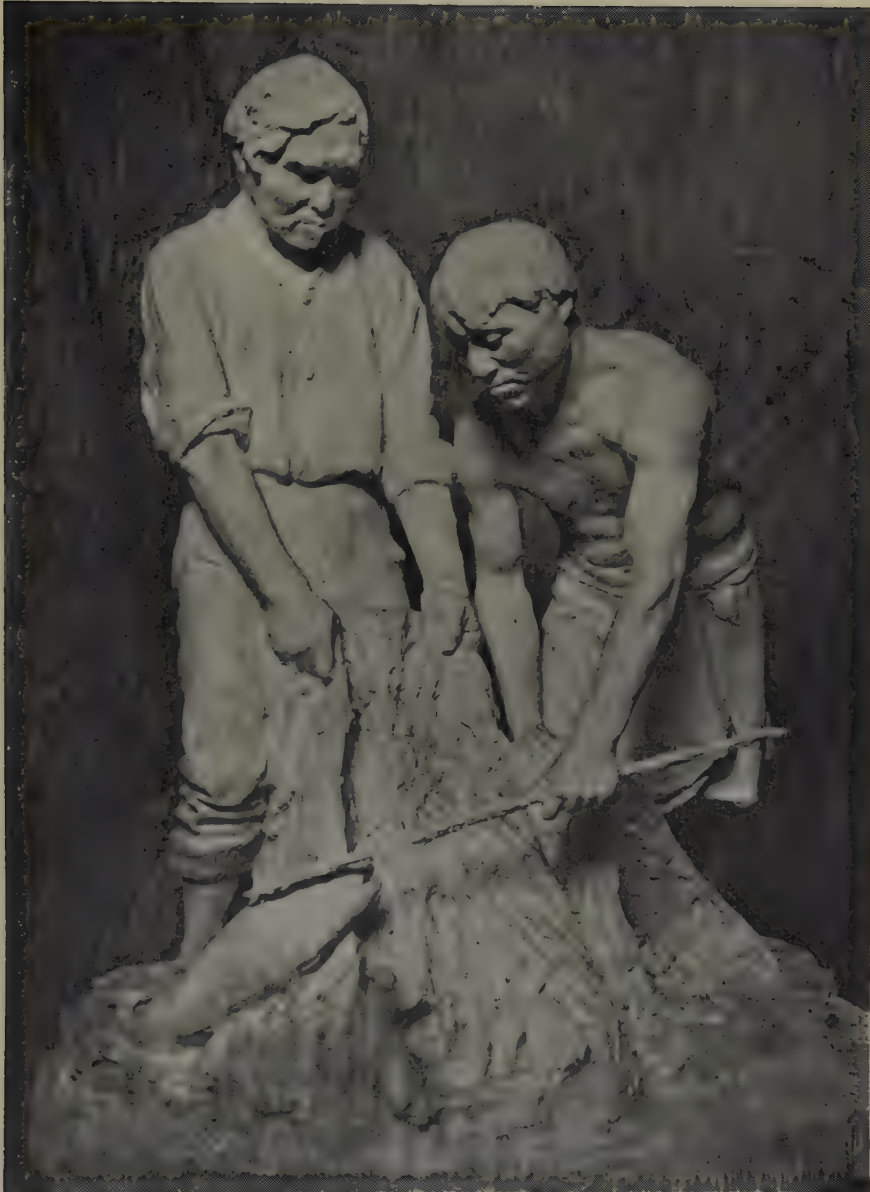
THE PROSPECTOR
BY LOUIS POTTER



A HUNTER AND HIS DOGS
BY LOUIS POTTER



CLAM-DIGGERS
BY LOUIS POTTER



SALMON FISHERS
BY LOUIS POTTER

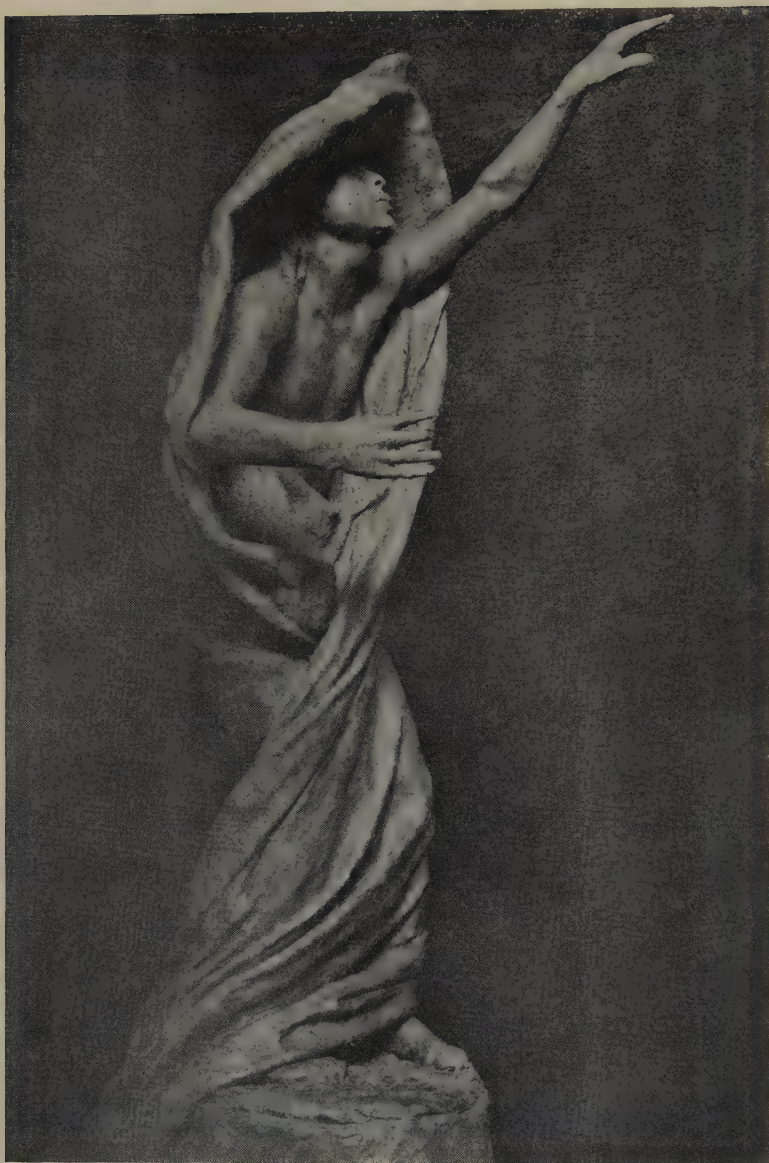


THE TAKU QUEEN
BY LOUIS POTTER



THE SPIRIT OF THE TAKU WIND
BY LOUIS POTTER

School Notes



SPIRIT OF THE NIGHT

BY LOUIS POTTER

SCHOOL NOTES

THE RHODE ISLAND SCHOOL OF DESIGN is conducting classes in outdoor sketching and illustration, weaving, Colonial architecture, machine design, metal work and theory of design and composition.

THE ARTS AND CRAFTS DEPARTMENT of the Washington (D. C.) School of Decorative Industrial and Fine Arts will offer courses next October under the direction of Mrs. Belle Barnett Vesey, president for the past three years of the National

League of Mineral Painters.

THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART, L. W. Miller, Principal, has just held an interesting exhibition of the work of students of its schools of textile and applied art.

TEACHERS COLLEGE, New York, is conducting 185 courses, including theory and practice of teaching art, principles of design, drawing, painting and illustration, clay modeling, interior decoration, etc.

THE SUMMER TERM of the Art Academy of Cincinnati, under the direction of J. H. Gest, extends to August 24.

THE NEWARK (N. J.) PUBLIC DRAWING SCHOOL made an interesting showing in craftwork, a new department of which we shall have more to say in a later issue.

SUMMER CLASSES in the Luxembourg have been arranged by the London School of Art.

THE MISSES MASON, New York City, some of whose recent work was illustrated last month, are holding classes in the decoration of porcelain.

THE BADGER SUMMER SCHOOL of pottery at Madison, Wis., models its instruction on the Alfred pottery methods.

OUTDOOR CLASSES, under Birge Harrison at Woodstock, N. Y., to October 1, and classes in the city under Thomas Fogarty and Walter Walz Fawcett to September 21, are conducted by the Art Students' League, New York.

School Notes

THE STATE NORMAL SCHOOL OF COLORADO at Greeley, Col., has been producing, under the direction of R. Ernesti, some noteworthy pottery, which will shortly be treated at greater length.

THE NEW YORK SCHOOL OF ART conducts summer classes under Ernest Lawson, Kenneth Hayes Miller, Frank Alvah Parsons and Grace D. Lynn, to September 8.

THE LOS ANGELES, CAL., SCHOOL OF ART AND DESIGN has celebrated its twentieth anniversary. We reproduce a design for a stained glass window for the school by a student, Hernando G. Villa.

THE SCHOOL OF THE ART INSTITUTE OF CHICAGO allows entry into classes at any time of the year. The facilities of the Art Institute form a material advantage to the school.

THE SCHOOL OF THE SAN FRANCISCO ART ASSOCIATION, now in its new building, is holding a summer term of eight weeks.

SPECIAL ATTENTION to metal working, book-binding, wood-carving, modeling, leather working and pottery is given by the Rochester (N. Y.) Mechanics Institute, Theodore Handford Pond, superintendent.

GEORGE BREHM AND FLETCHER C. RANSOM are among the instructors in the summer course of the School of Practical Illustrating, New York City.

THE SCHOOL OF THE MUSEUM OF FINE ARTS, Boston, has awarded the Paige scholarship to Miss Alice Ruggles, of Buffalo, N. Y. Under the auspices of the school the Stuart Club provides attractive quarters for women students going to Boston.

ALPHONSE MUCHA conducts special courses in design at the New York School of Applied Design for Women.

IN AUGUST, SEPTEMBER AND OCTOBER Alexander Robinson will hold classes in Holland.

AT VINEYARD HAVEN, MASS., Arthur R. Freeland will conduct outdoor classes to September 15.

AT POINT PLEASANT, N. J., outdoor sketching classes under Miss Rosalie Palmié will continue to October 1.

NOTABLE STUDENT WORK at the recent exhibition of the Young Women's Christian Association, New York, were the clock case by Miss Bessie Twiggs, reproduced herewith, and a terra cotta sconce for three electric lights by Miss Lulu Macher.

AT AN EXHIBITION of the work of children of the New York public schools held on March 9, at 20 West Thirty-fourth Street, Dr. James P. Haney, the Director of Manual Arts, made a short address on the International Congress of Art Teachers, which will meet in London in 1908. The American sec-



"EL ENCANTO DELLA MUSICA"
DESIGN FOR STAINED GLASS

BY HERNANDO G. VILLA
LOS ANGELES SCHOOL

School Notes



CLOCK CASE

BY MISS BESSIE TWIGGS

tion of the Congress is in charge of an Advisory Committee of twelve of the leading art teachers in the country and an associate committee of 100,

representing the larger cities and towns throughout the Union.

This American committee, of which Mr. James Hall, Director of the Art Department of the Ethical Culture School, is chairman, has determined to exhibit at London a typical collection of art work from schools all over the country.

THE EMMA WILLARD ART SCHOOL, at Troy, N. Y., which enters upon its twelfth year this autumn, conducts outdoor sketching classes in the early fall months.

THE SCHOOL OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS awarded a long list of prizes and scholarships, distributing this year among its students a sum amounting to \$15,000.

THE SWAIN FREE SCHOOL, of New Bedford, Mass., will offer in the coming term the same course as was inaugurated last year. Two special departments in frame making and stenciling have been added.

THE NEW YORK SCHOOL OF INDUSTRIAL ART, Elisa A. Sargent, president, gives special attention to professional design.

THE COLUMBUS (OHIO) ART SCHOOL, under the direction of John E. Hussey, begins its twenty-eighth year in October.

THE ART STUDENTS' LEAGUE OF BUFFALO is holding a summer school at the Albright Art Gallery. Among the teachers are David Ericson, Theodore M. Dillaway and Miss Mabel Rodebaugh.



WORK IN MODELLING

BY STUDENTS, Y. W. C. A., NEW YORK

Architecture and Decoration

RECENT PUBLICATIONS IN ARCHITECTURE AND DECORATION.

THE first volume of Dr. Russell Sturgis's "History of Architecture" (The Baker & Taylor Company), which will be completed in three, covers the building periods of ancient Egypt, Western Asia to 300 B. C., Greece, the Italian peoples before Roman control and the Roman Empire. Some twenty years' experience in earlier manhood as a practising architect gives this encyclopedic author a solid footing on his subject, which will make the later volumes, dealing in matters of less conjecture, even more interesting still. Special investigations in Greek and Roman methods of construction are admirably reviewed, and extended by study of the buildings. Valuable chapters, also, are those on Greek and Roman traits in the disposition and grouping of buildings. The inference that the Greeks cared greatly for picturesqueness of group or had much of the feeling for landscape is put under considerable doubt.

The building of the Greeks is difficult to comprehend in fulness, because in the remains it is chiefly a matter of porticos. Herculaneum and Pompeii display here and there the adaptation that the Roman made of his impressive style for simple, domestic buildings. But the Roman problems are hindered by reason of the fact that there is no one great building in such a state of preservation as to give a general detailed and practical answer to requirements and the artistic touch of the designer. Accordingly, we are left in the necessity of taking up building by building, which to some extent is the plan followed in this book. The volume is handsomely printed and carries 355 illustrations, six in photogravure.

LEANING frankly on Bancroft in its historical passages, George Wharton James's study of the Franciscan Missions, "In and Out of the Old Missions of California" (Little, Brown and Company), will probably most interest our readers in its treatment of mission architecture, mural decoration, furniture and woodwork, silver and brass ware and statuettes of saints. One of the strongest features of the architectural style, Mr. James considers, is the treatment of the sides of the pediment in steps and curves. The tower and fachada are noted in detail, as used in various missions, and a similar examination is made of columns, pilasters, arches, where a puzzling irregularity occurs in spacing, and buttresses. In the matter of interior decoration the padres seem less successful, though the Franciscan historian, Zephyrin, minimizes their responsibility. The only examples well preserved are the Missions of San Miguel Arcangel and Santa Inés. The wall decorations appear to consist of distemper paintings on plaster, executed without any noteworthy taste in color. In spite of the current term, "Mission furniture," it would appear that no such distinctive style was evolved in furniture. Beyond the furniture brought over from Spain, and a few examples of oriental origin, the furniture of the missions shows nothing but the simplest provisions to meet bare necessities, and in no way constitutes a style. Much of the silver and brass ware was brought from



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INTERIOR OF SMALLER TEMPLE
A. BAALBEK, SYRIA

HISTORY OF ARCHITECTURE
BY RUSSELL STURGIS

Architecture and Decoration

Mexico or greater distances. Spanish traits are frequent in design and handling, though some examples suggest the Navaho silversmith or the Moor. Copper was wrought at several missions, notably San Fernando. Sixty-six plates illustrate this suggestive book.

THE choicest pieces of furniture and objects of art assembled by Mr. Talbot J. Taylor in his country home at Cedarhurst, Long Island, presented in a series of 187 illustrations ("The Talbot J. Taylor Collection," G. P. Putnam's Sons), make a useful record for study of styles. It is a pity that convention requires that the commentary to such a series of plates should always insist that the zeal and acumen of the collector has not run away with the taste proper to the mere householder. Among the views of entire rooms, for instance, that of the library of Talbot House, unless the photograph distorts the spacing of a room, plainly of unusual size, has as little right to the connotation of its name as the hold of the *Mayflower*. Without disparagement of either aim, it should be evident that one cannot, within the limits of a single dwelling, serve both a catholic passion for historic styles and the impulse of creative unity. But rare is the man born of woman, and, therein, to some delight in the decorative crafts, who would not give his head or his hat or some other useful part of his possession for one example or another here displayed to view. The craftsman as

well as the collector will find the book worth pondering.

HERBERT E. BINSTED has collected from serial publication the drawings numbering upward of a thousand, which he has made for the use of designers and craftsmen. The narrow folio, "Useful Details in Several Styles," (John Lane Company) comprises 144 plates, showing from five to a score of careful line drawings each. The contents are divided in four sections, each style sub-division being prefaced by a brief memorandum on the historical placing of the style and the designers who obtained note in its development. Section I covers Gothic and Moorish; Section II, Francis I, Henri II, Henri IV, modern French; Section III, Louis XIV, Regency, Louis XV, Louis XVI and Empire; Section IV, English Renaissance, Elizabethan, Jacobean, Chippendale, Sheraton, Hepplewhite and Adam. Mr. Binstead says in an introductory note: "All the details given have been gathered from the most authentic sources, and may be unhesitatingly accepted as trustworthy and characteristic types of the styles they represent."

A SERIES of studies of drapery for the use of artists and designers has been prepared from drawings by H. Friling in "Gewandstudien für Kunst und Kunstgewerbe" (Bruno Hessling). The drawings are particularly adapted for glass work, mural

painting and illustration. The forty-four female figures, in a variety of poses habitual in such decoration, have been drawn in outline; and the draperies, drawn in crayon, or in line and shading combined, are studied with minute care to show the arrangement and setting of loose material on moving limbs. The drawings are finely reproduced by heliotype process on sixteen plates, 12 $\frac{3}{4}$ x16 $\frac{1}{8}$ inches. The difficulty



Copyright, 1905, by Edith E. Farnsworth

INTERIOR OF
SANTA BARBARA MISSION

XXVIII

OLD MISSIONS OF CALIFORNIA
BY GEORGE WHARTON JAMES

Architecture and Decoration

often found in getting these effects in posing should make this publication useful for ideas and suggestions in church decoration, poster work, decorative painting, etc. The plates are tied in an attractive and durable portfolio backed and edged with cloth.

MUCH practical information is compacted in Paul N. Hasluck's little primer "House Decoration" (Cassell and Company, Limited). The book is fully illustrated with line drawings and diagrams, and the instructions are presented succinctly. Persons who try their hand at the actual processes of putting on paint, mixing pigments, working with distemper, wallpaper, etc., without being able to boast any appropriate training in the corresponding trades, should, if they have any knack for the thing, be able to shift and experiment for themselves with the aid of this handbook. The chapters on decoration of walls and ceilings and on painting and papering rooms are in themselves short handbooks of instruction. Those on pigments, oil, driers, varnishes, tools, mixing paint, etc., are conveniently arranged for reference. A useful description of a variety of brushes is given with directions for their use and care.

In "HOUSE HINTS" (House Hints Publishing Company), C. E. Schermerhorn describes details concerning the site, location, arrangement, construction, plastering, heating, plumbing, lighting, decorating, and furnishing of the house, an admirable notebook of practical advice. The book is arranged in little paragraphs with index, which makes it a convenient treatise to turn to. Something like 150 subjects in all are treated in brief fashion. The author's view shows itself in the foreword:

"Many of the annoyances that attend house building would be avoided if the knowledge acquired during the process had been possessed in the beginning, and the house builder should, therefore, familiarize himself with as much as possible that concerns the erection of houses before he starts. Bear in mind that, in building enterprises,



Photo by F. Mason Good
A GARDEN POOL

ROCK AND WATER GARDENS
BY CHARLES THONGER

the unexpected is bound to happen, and the house that exists in the mind's eye is rarely embodied and the ideal seldom realized."

IF THERE is one thing which no good gardener can tolerate it is the "rockery." But a heap of stones and brick rubbish with a few stunted ferns and a tangle of dusty ivy is not a rock garden. More often than not, too, the attempted rock garden is laid out in some tree-shaded corner where sun and air, the very essentials to the happiness of rock plants, never penetrate. If a crop of stones is desired, one can always go and farm on a glacial morain. It is to those who are genuinely interested in the Alpine plants themselves that Charles Thonger addresses himself in his "Book of Rock and Water Gardens," (John Lane Company). It is commonly supposed that plants usually found in high mountains cannot be grown successfully in lowland gardens. The fact is that it is not so much the altitude that suits these delightful miniature flowers, but rather the absence of plants of robust habit and coarse growth in the surroundings. The silene and diminutive mosses find a shelter in the crannies, and the Alpine poppy secures a foothold on barren spots because there more vigorous growth will not smother it out of existence. Nine rock gardens out of ten are hopelessly overgrown and overcrowded. The plants must be kept in colonies for successful results and, with larger plants in the neighborhood, root restriction becomes of first importance.

Weaving in a Hand-Loom

WEAVING IN A HAND-LOOM BY MABEL TUKE PRIEST- MAN

WITH the ever-growing love for the simple and beautiful, it is not surprising that the desire has become almost universal for hand-made things of all kinds. Naturally we turn to what was made in the early Colonial days for inspiration in evolving old-time handicrafts.



RAG CARPET LOOM

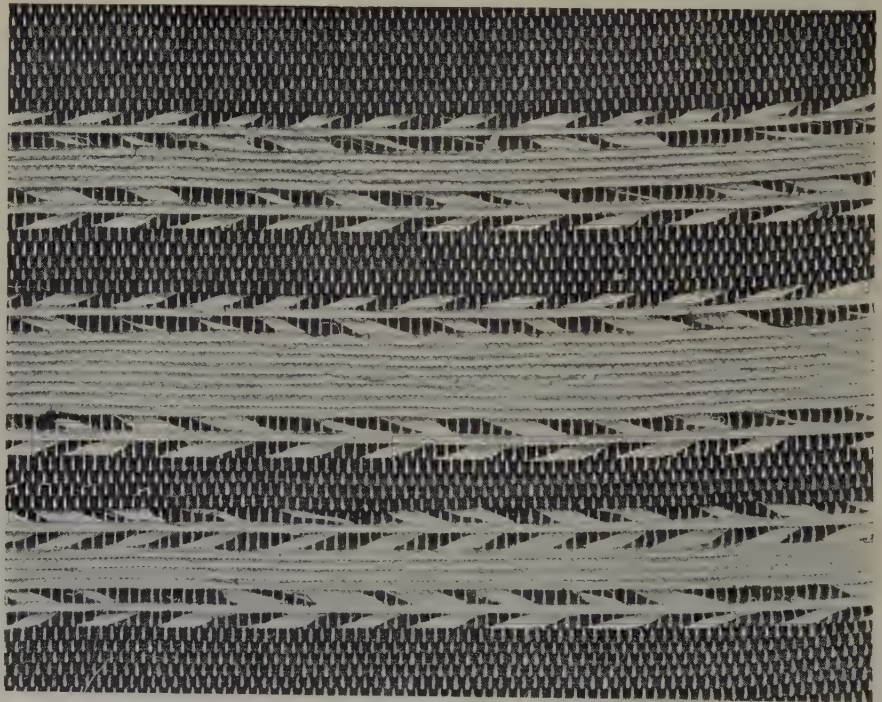
Weaving is fast becoming a popular occupation, but the only drawback to it is that it is not always easy to find out how to do it, although the process is very simple. People are buying old looms and giving them a place of honor in the garret, and spend many hours in working out for themselves intricate weavings of all kinds. Success has attended their endeavors, for not only can most beautiful hand-woven rugs of delicious coloring be found at the various arts and crafts exhibitions, but even in the stores the genuine article can be obtained.

Manufacturers found that the quaint simplicity of the Colonial rug could not be duplicated in machine-made weavings, and the result is that artists are designing for them and beautiful hand-woven rugs are being made in large quantities and good weavers are being eagerly sought after to supply the increasing demand.

Our grandmothers were content to use old material,

saving the wornout sheets and underwear for this purpose. These they dyed in soft colors with indigo or madder that grew so abundantly in many parts of America; but the modern rugs are made entirely of new material. All kinds of cotton stuffs are brought into service. Figured cretonne, gingham, lawn, denim, print, sateen, duck, unbleached muslin, cotton flannels, ticking, and even rope and roving yarn are being utilized. As it is impossible to be certain that all the materials obtainable in the market are fast in color, some prefer to buy the material in the white and have it dyed a solid shade, so that the rugs can be washed without any risk of the color fading. An attractive rug known as a Priscilla is made of specially dyed material, although this rug is never found with fancy borders. It has the hit or miss effect of old rag carpeting, which is obtained by a strip of white and strip of color being twisted together and then being woven. It is finished off at each end by three plain borders of white or color. The same make of rug is made in plain material, specially dyed, and then is finished off with three plain borders of white. These are the only two styles in the Priscilla rug, but they can be obtained in all sizes even up to a 12x15. The warp is usually white.

The Martha Washington rugs show quite an un-



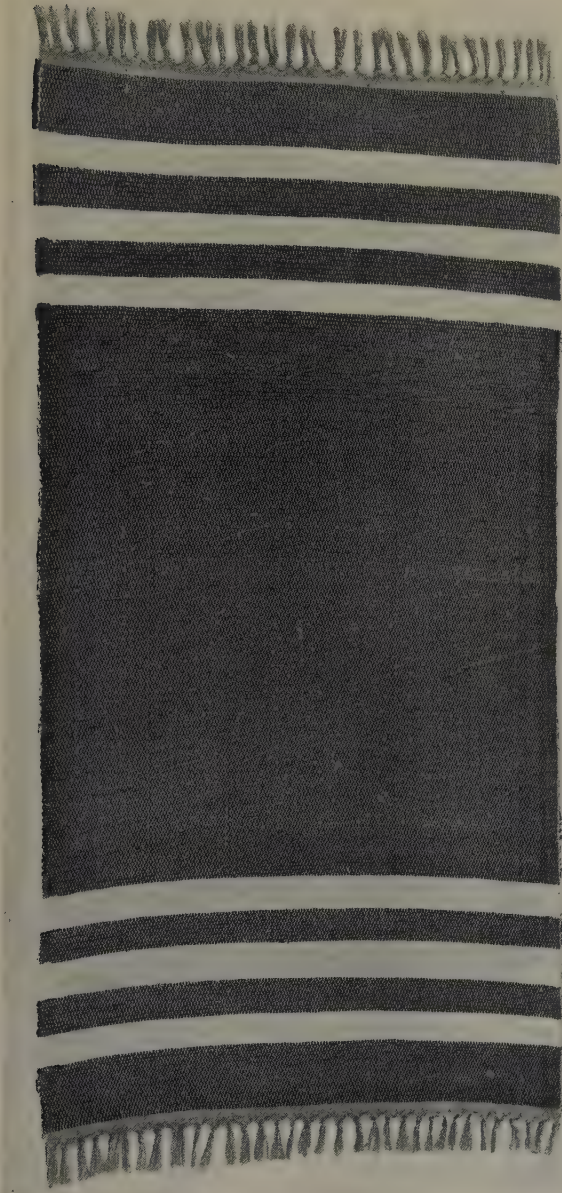
PLAIN FABRIC RUG

CROW'S FOOT BORDER

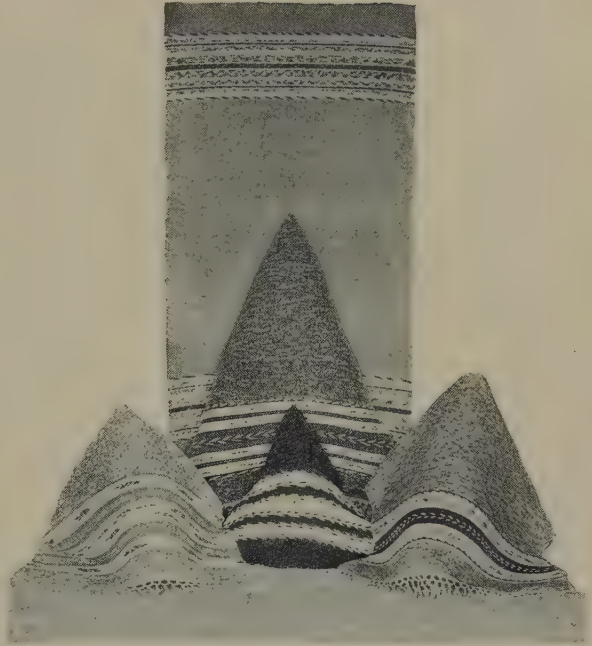
Weaving in a Hand-Loom

usual border treatment. They are made of cretonnes or ducks, with quite intricate and artistic designs worked out in the borders. They also are made in all sizes.

There is another kind of rug entirely different from the two we have just mentioned. It is known as the John Alden. The weave is much looser and the rug is softer to the touch than either of the other makes. A description of how these three varieties of rugs are made and the borders worked out should be of help to the craft-worker who is interested in taking up weaving.



PRISCILLA RUG



MARTHA WASHINGTON RUGS

The question most usually asked by the beginner is how much does a loom cost, and the questioner will smile when told that they can be obtained from \$5.00 to \$125. A loom at the smaller figure must be picked up, and this is often done in country places and in old-fashioned towns where weaving has become a thing of the past. The old-fashioned loom is just as good for the making of artistic rugs as the more up-to-date steel ones. There are also some convenient little hand-looms made for about \$25.00 for craft-workers, and these can usually be ordered through the Arts and Crafts Societies, who keep in touch with the various makers. Small looms are made for the use of art students at the schools for the small price of \$6.00. Failing to pick up a yard-wide loom at a small figure and yet wishing to master the art of weaving before buying a more expensive new loom, the narrow \$6.00 one might prove a good investment. When later a larger one is purchased, the small one could always be utilized for evolving border designs, which are much better done in the loom than on paper, and to have such a one at hand for experimenting is often quite a boon.

When buying an old loom it is necessary to know all the parts that go to make a loom, as the cost of making a missing piece is somewhat expensive. It should consist of a frame, a beam, heddles, a lay, one or more reeds, several shuttles and a templer. Very often a wheel for winding is included, but this is not a necessity, as there is a

Weaving in a Hand-Loom

mechanical device for winding, which can be obtained for about \$2.00.

Having made a satisfactory purchase and having had the loom properly put up, preferably by a weaver, the next thing is to procure the warp. The commercially dyed ones are not fast in color, whatever their makers claim, and therefore white warps are usually made use of for washable rugs. The man who supplies the warp is usually in touch with a beamer, and as the beaming of a warp is not an easy task for a beginner and is somewhat difficult to explain I would suggest that the beam of the loom be sent to a beamer and warped with enough warp to make 25, 50 or 100 yards of weaving, according to the enterprise of the craft worker.

After the beam has been placed in the back of the loom the warp threads must be carried from the beam over the back cross-bars and threaded through the two sets of heddles, then through the reed and over the front cross-bars of the loom, where it is attached to the iron bar which is rolled under the front cross-bar. This sounds somewhat complicated, but it is really quite easy, especially if you can see it done for the first time by a weaver. In a town it is always possible to get hold of an old rag carpet-weaver, or a man who has once been a weaver, to show the worker the proper

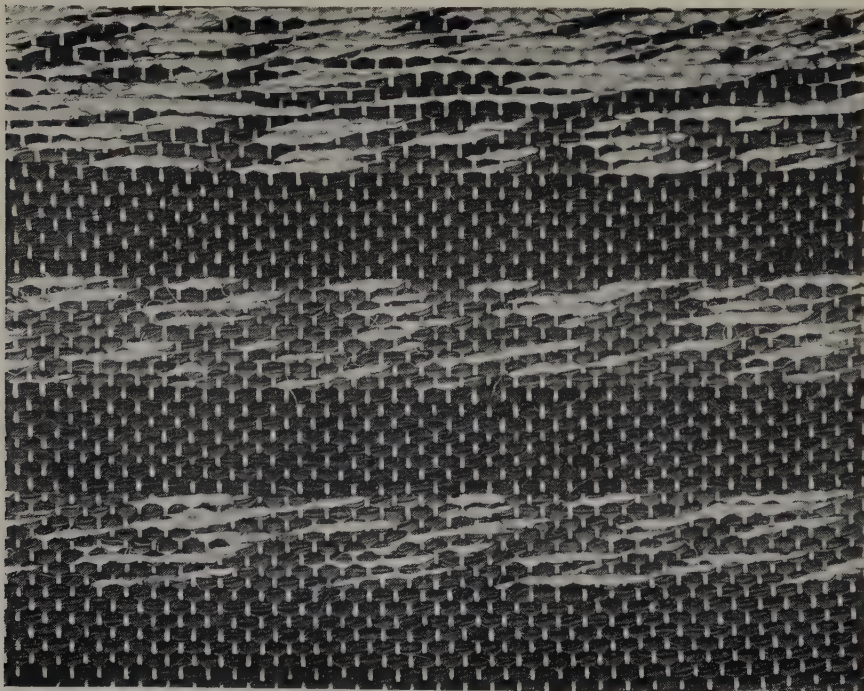
threading of the loom and to describe what each part is intended for.

Having once learned this, the process of weaving is extremely easy and only needs practice to make artistic weavings.

Having prepared the loom for weaving, the next process is the preparation of the fabric. The old-fashioned way was to cut inch-wide strips with scissors, but the better way is to get a roll of material tightly wound and cut it in slices like a loaf of bread, with a sharp carving knife or, if a rough surface is preferred, the tearing gives this effect. In order to get all the strips the same width, it is well to measure the inches on a table, so that the pencil marks are a guide for the knife or scissors. If the material is to be torn, a couple of inches should be thus measured and cut with scissors, so that each strip is torn the same width. Heavy goods should be about one inch in width, while light-weight material should be an inch and a half or two inches. All kinds of materials called "seconds" can be utilized for weaving, as a few irregularities in the color, or weave, do not show when the fabric is woven. In all the large towns there are buyers of seconds, where such materials can be purchased.

The beginner usually finds a great deal of difficulty in determining how much material to buy. The most practical way of finding this out is to

weigh a roll of new material and write down in a notebook its weight, and the number of yards in the piece. After it is woven the number of yards of weaving made can be ascertained. It will be found that some materials go much further than others, so that an accurate number of yards cannot be given. As each rug is cut off the warp it should be measured and weighed and thus the weight of the rug will be found and the number



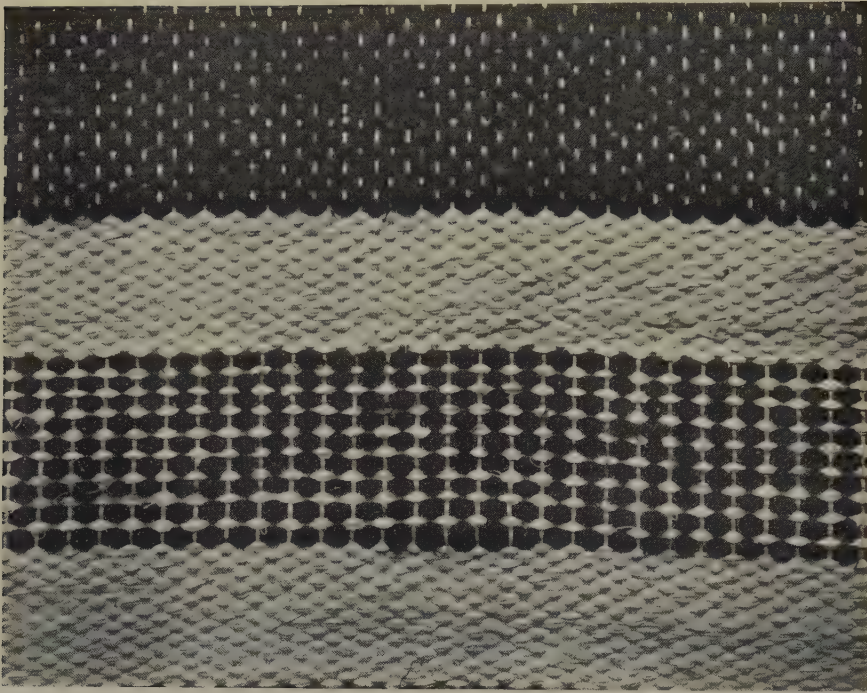
DETAIL

PRISCILLA RUG



GROUP OF
HAND-WOVEN
FABRIC RUGS

Weaving in a Hand-Loom



DETAIL

JOHN ALDEN RUG

of yards of weaving ascertained. Five to seven yards of duck or denim will usually make one yard of weaving. A well-made rug should contain about $2\frac{1}{2}$ pounds of material, including the warp. If a turkey red twill is used, at least ten yards would be needed for a yard of weaving, so it will be seen that it is not always the cheapest material that makes the least expensive rug.

After the material is divided into strips it must then be wound into balls. It is then wound onto an iron rod, which is placed on a winding-wheel. It is then ready for the shuttle. Pull the end of the material through the hole when it is ready for work. The old-fashioned weaver very often stood to weave, but it is much better to sit, and it is very important that the seat is at a convenient height, not only for throwing the shuttle but for working the treadles.

Begin to weave by pushing the left treadle down with the left foot. This will cause a gap between the two layers of warp. Now take the shuttle in the right hand and throw it to the other side of the loom between the warps, taking hold of the part of the loom which contains the reed with the left hand. Do not draw the material entirely through the warp. About two inches should be left sticking out, and this must be turned back and lapped round the warp at the side of the weaving. After the mate-

rial, or shot, as it is called, has been thrown, pull the lay which contains the reed forward, and press the right foot down, releasing the left, which will make a reverse gap between the two layers of warp. Then place the shuttle in the left hand and throw from left to right between the warps, pounding the lay between each throw. This is the actual process of weaving, and on these principles all kinds of fancy weavings are evolved. When

the end of a strip is reached, it is not necessary to sew it to the new. It is better to cut the end of the piece-woven strip, and the new strip to a point, and overlap them, so that they are not thicker than the rest of the shot. This is neater than sewing, which often comes apart and shows the stitches through the warp.

Every loom should have a templer, which is an attachment made of flat, narrow strips of wood, the width of the material. It has hooks and points at the end, to catch it to the selvage of the cloth, in order to keep it firmly stretched while the lay is pushing the weft into place.

We will suppose that the beginner is going to make a 3 by 6 rug. The first thing to do will be to calculate enough warp for the fringe. Then thread the shuttle with warp and weave a band about two inches wide. This is called a heading and hinders the material from fraying at the ends, giving a strong, firm finish to the rug. The old rag carpets were apt to have too little heading, and they sometimes frayed in consequence. Then proceed to weave the selected color for the rug. We will suppose that a blue rug with white warp and white borders is to be made. Weave five inches of the blue material. Then take the white material and weave two inches of white. Then weave three inches of blue and another two-inch band of white. Again

Weaving in a Hand-Loom

weave three inches of blue and two inches of white and proceed with the solid color of the rug.

In weaving a rug a certain length, it will be found there will be 25 per cent. of shrinkage or, as the weavers call it, "take up," so that this must be allowed for in planning for the length of the rug. To gauge the length of a 3 by 6 rug, take a length of tape and pin it firmly to the woven heading, and then indicate on it the length of forty-five inches. As the rug is woven the tape is visible. When the mark of forty-five inches is reached, this is the middle of the 3 by 6 rug. Reverse the tape and pin it firmly to the center of the rug and proceed to weave the balance, the tape indicating where the borders come. This simple plan is not often thought of by amateurs, and yet it saves a lot of trouble, and enables the weaver to make a rug of given length. Of course, no one cuts out of a loom only one rug. A batch of rugs is woven, and, if possible, it is best not to remove them until the whole length of warp is used up. If this is not practicable the warp can be cut near the lay in such a way that the heddles will not have to be threaded again at the next weaving.

In looking at our illustration of a plain Priscilla rug, it will be noticed that it is just what I have described in the blue and white rug. The details of a Priscilla shows how the white and colored material looks when woven. The two colored materials are wound on the iron rod and put into the shuttle and

woven as one shot, being cut or torn narrower than the plain part of the material which constitutes the borders of the rug. This kind of border is perfectly plain sailing.

The crow's-foot border is just as easy, but looks somewhat difficult until the mysteries are solved. It is made by having a dark and light material in one shuttle and the white in the other. Take the shuttle with the twisted materials and throw one shot. Then take the white and throw one shot of it. Then take up the shuttle on the return journey containing the two colors, which will give the crow's-foot effect. Then throw four shots of white and begin again with the twisted material. Then one more shot of white and another shot of twisted. This makes one complete border. After weaving five shots of the plain material the second border is woven, which has two more shots of white than the first and third.

The Martha Washington border looks very complicated, but a study of this will unravel its mysteries. Our detail illustration shows a rug made of green and pink figured cretonne. The pink is matched for the border, and one shot of this is used and three shots of white. Then two shots of twisted materials are thrown, giving the crow's-foot effect. This must be much more carefully twisted for border-making than for making a rug like the Priscilla. Unevenness in the latter does not signify,



DETAIL

MARTHA WASHINGTON RUG

Weaving in a Hand-Loom

but the crow's-foot must be perfect or it looks unworkmanlike. Do not be led astray by your friends speaking of poor work as interesting. I have noticed work from a studio badly matched, badly woven and irregular, and instead of being condemned it was only called interesting. I throw out this hint so that workers who are in earnest will not be deceived by such criticism. I think that every craft-worker should make a point of making her own border designs. There is so little opportunity for individuality that only in this way can we make our weavings express our own originality.

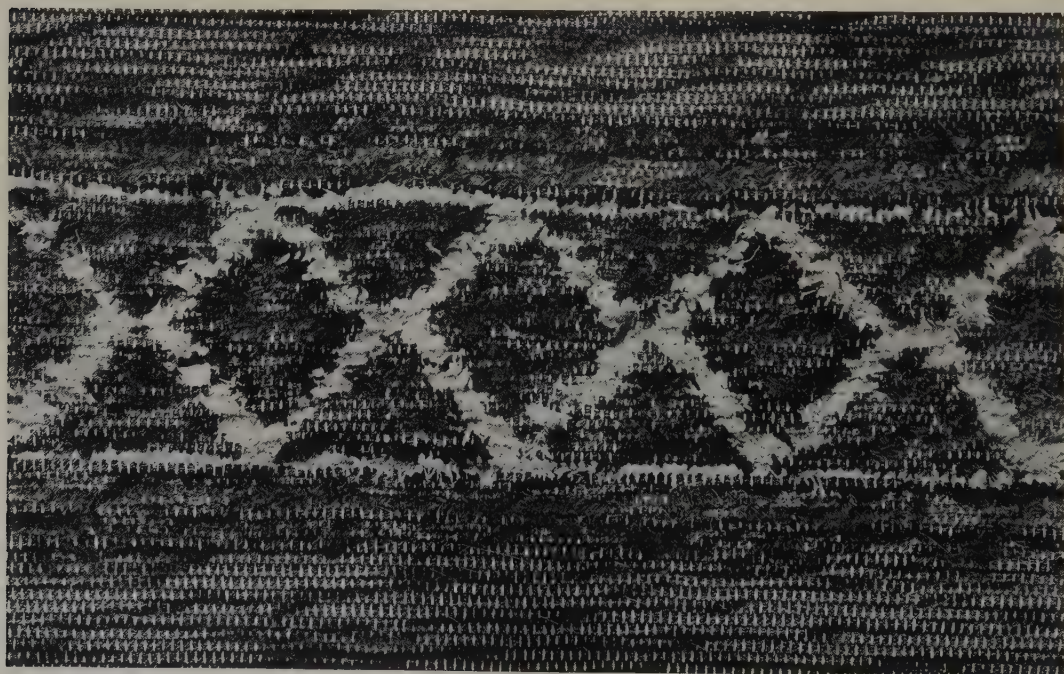
A clever young man thought out the interesting border of diamonds and evolved it by weaving the material in clumps of colors which he calculated to form a design. This was then torn into strips and woven in the ordinary way. It would be difficult to describe at length how this was arrived at, but it should be a help to show the possibilities there are for new ideas in border weaving.

Difference in texture can be gained by adjusting the warp. Instead of threading every hole in the heddle skip alternate holes, and put two warp threads instead of one in the others. The result will be a rug like the John Alden. The red John Alden illustrated has a border of seventeen shots of white, followed by alternate shots of red and white for the center of the border, which consists of sixteen shots. Seventeen more shots of white are

woven, and that forms the border at each end. This is a complete change from the triple borders which most of the hand-woven rugs have, and yet occupies nearly as much space on the rug itself. This weave being very soft is well adapted for portières and pillows. When weaving it is not necessary to pound with the lay, as the firmness necessary for a rug is not suitable for a hanging that must fall in soft folds. Another thing to remember when weaving portières is to always make use of the softest kind of material. Canton flannel, Shaker flannel and unbleached muslin are admirable for this purpose, but the harsher denims and cretonnes are not nearly so well suited for draping. There is a material called roving-yarn which is very attractive for hangings. This can be obtained from houses that sell rope and string. It is something like lamp-wick. The latter can be used after home dyeing has been done and is very attractive. It has not often been utilized for weaving.

When the warp is all used up it is cut out of the loom and the weavings are laid on a large table. The fringe is cut across and each rug is gone carefully over with shears to remove any irregularities that would catch the dirt.

The next process is the knotting of the rugs. Knotting rugs takes time, but it well repays the labor.



WAVERLY RUG

MADE FROM HAND-WOVEN CLOTH



"WHAT'S O'CLOCK?" FROM AN OIL-PAINTING BY E. A. HORNEL.
(By permission of Sir William B. Forwood.)

THE STUDIO

MR. E. A. HORNEL'S PAINTINGS OF CHILDREN AND FLOWERS. BY E. RIMBAULT DIBDIN.

Two or three years ago I had several discussions with a well-known personage about two pictures—very dissimilar in style—which happened to be hanging in the same room at an exhibition. At first he cared for neither, considering them mannered and affected, which they were, if judged by current academic standards. One day he pointed to Mr. J. D. Batten's exquisite *Beauty and the Beast*, and said "I can understand your liking that, and begin to agree with you; but I can't follow you in regard to the other—how do you explain it?" The other was a little picture by Mr. Hornel, one of the most perfectly charming of his inventions. My explanation was that the conventions and mannerisms of Mr. Batten, though perfectly individual and novel in expression, were of the school that had been familiar to us from childhood—which had played a large part in English Victorian art; that, on the other hand, Mr. Hornel's ideals and mannerisms were new and strange, their external influences chiefly from that far Eastern art which in our boyhood was not clearly recognised as art—or, at any rate, as especially beautiful art. The school from which Mr. Batten derived prepared us to understand the importance of decorative quality in art, and the

appeal of its mediævalism to our hereditary instincts helped it to succeed; while the strangely alien beauty of Chinese and Japanese objects in our drawing-rooms still spoke in vain, till stubborn interpreters slowly forced us to attend.

I am glad to say that my sceptic afterwards bought the Hornel, sorry that he did not further enrich himself by securing the Batten.

There is so much that is unconventional in Hornel's art that what puzzles me most is its success. It seems such a short time since Liverpool enjoyed one of its most exciting art battles, over the purchase for the Corporation's permanent



"FAIR MAIDS OF FEBRUARY"
(The property of the Glasgow Corporation)

BY E. A. HORNEL

E. A. Hornel

collection, of Hornel's *Summer*. Such splendour of originality should have secured him a lifetime of neglect and derision; he has made no concessions, yet here he is, comparatively young, and recognised far and wide, bought and admired. Even his *penchant* for children as subjects does not explain it, for he despises the conventions of grace and prettiness that surely touch the popular heart. There is nothing the true Briton loves better on canvas than a child—unless it be a horse or a dog—but it must conform more or less to his ideals, which are not Hornel's. He paints the *gamins* of Kirkcudbright as Murillo painted those of Seville, with the uncompromising fidelity not of the satirist but of the true nature-lover, for whom the unkempt, ragged urchin concerned in the manufacture of mud-pies is lovelier than the daintiest suburban miss in pink muslin and artificial curls. There are still many who turn in disgust from those frank records of peasant children with faces lovely as rose-petals, but oh, so unconventional! However, these are no

longer in a majority, and Hornel may be regarded as safely "arrived," although he has not, like his old-time comrade, Mr. George Henry, been stamped with the Royal Academy's hallmark. But that distinction is not likely to come to one who recks little of academies and societies, avoids London, and regards even familiar Glasgow as a place to be visited as seldom as possible.

Glasgow responds by believing implicitly in Hornel; and Liverpool, which gave him his first formal recognition by the purchase of *Summer* in 1892, is no less appreciative. Again, in 1904, it bought one of his pictures, *The Captive Butterfly*, for the city's permanent collection; and nobody thought of objecting. Other public galleries in which pictures by Hornel have a place are those of Leeds, Bradford, Rochdale, Bury, Brighouse, Toronto, Buffalo, U.S.A., and Ghent.

To look back at the newspaper records of the Hornel dispute in 1892 helps one to realise the progress made since then towards catholicity in

artistic judgment. The papers were full of all sorts of opinions, chiefly hostile and contemptuous; the recommendation to buy *Summer* was referred back by the City Council to the Art Gallery Committee, and only Mr. Philip Rathbone's stubborn belief in his opinion saved the situation. It was complicated by the opposition of Alderman Edward Samuelson, Mr. Rathbone's predecessor as Chairman of the Art Gallery Committee, to whom, emerging from his retirement in the Conway Valley, the newer manifestations of art were startlingly and displeasingly discordant with his mid-Victorian ideals. His protests provoked a violent attack in "The Speaker" by Mr. George Moore, who proved to his own satisfaction that "The Alderman in Art" was almost as deadly as "The Royal Academician



"AUTUMN"

BY E. A. HORNEL.



(Buffalo Permanent Gallery)

"EASTER MORNING"
BY E. A. HORNEL

E. A. Hornel

in Art," and acclaimed Mr. Rathbone a true connoisseur, in splendid ignorance of the fact that Mr. Rathbone was just as municipal as his old friend and colleague, and therefore (according to Mr. Moore's theory) incapable, *quâ* councillor and future alderman, of beginning to understand anything about art. I am glad to find that on this occasion I happened to be on the side of the angels, having been instantly captured by the charm of Hornel's colour. Fortunately I left the *subject* of the picture severely alone—a precaution in which Mr. Rathbone would have done well to imitate me when he afterwards lectured on its beauties, blamed those who could or would not understand it, and gave a detailed description, which, though clever, was wrong. The fact is that Hornel and Henry were at that time concerned not at all about subject; and, in their passionate quest of musical chords of colour, knocked their facts about in a most unfeeling manner.

The public, which has grown a little more tolerant in the last fifteen years, was inclined in 1892 to insist on the facts in a picture being treated with respect. My old friend and predecessor, Mr. Charles Dyall, tells with much humour how his life was made a burthen, after the purchase of *Summer*, by people who wanted an explanation of it. One dear old lady came day after day and took lessons on the subject, without, however, succeeding in seeing what he saw. One day, however, she skipped into his office with a radiant face and exclaimed, "Oh, Mr. Dyall, I do want to tell you that at last I've discovered one of the calves; please come and help me find another." That discovery doubtless gave her more pleasure than the colour harmony which the painter had laboured to produce, but which she had no skill to see. Since that time, while Hornel has never swerved from his devotion to colour, and has greatly de-



"REVERIE"



"BURNING LEAVES"
BY E. A. HORNEL

E. A. Hornel

veloped his exquisite sense of it, he has learned to be more merciful to those who demand lucidity of form. He has even begun to deal in distances—not at all in the spirit of Copley Fielding, but yet in a masterly style which shows that his one-plane compositions were not the result of inability to express atmosphere and manage perspective. With distances, however, as with his foregrounds, there is no quest of novelty for its own sake; the fine sweep of shore line and headland in *The Captive Butterfly* has been repeated again and again, each time with some new charm in the treatment, just as Hokusai reiterated the outline of *Fuji-san*, each time the same, yet with some fresh revelation of its majesty and beauty. One version of that fascinating bit of shore line is seen in *Reverie*, and the girl in the foreground, and the burnet roses and dry oak apples, are all more or less adapted from *The Captive Butterfly*. There never was a more inveterate maker of replicas than Hornel, yet one never thinks of grumbling, for he addresses himself to each new version with the fire which in most of us is exhausted in the first expression, and

consequently in each succeeds in being new. I have a crow to pluck with him, however, when he returns from Ceylon, over some of the later versions of this theme, in which a new and delightful colour effect is obtained by the introduction of the ordinary pink wild rose—a vegetable I have never as yet discovered disputing on sandhills the supremacy of the white-and-gold burnet rose. He is so true an observer, however, that I quite expect to be worsted in the argument.

If asked to define Hornel's art in a single phrase I should call him an exponent of the music of colour. As that, however, is perhaps too vague for English use (most of us being more or less colour blind), let us set it aside and call him a painter of children and flowers. He has painted many other things, notably birds, lambs, and other children of the four-footed sort, but his chief business is with children and flowers—the most perfectly melodious facts in the visible world of beauty, and therefore the best adapted to his method of composition. They are his melodies, to be woven into complex beauty with the harmony and counterpoint of his

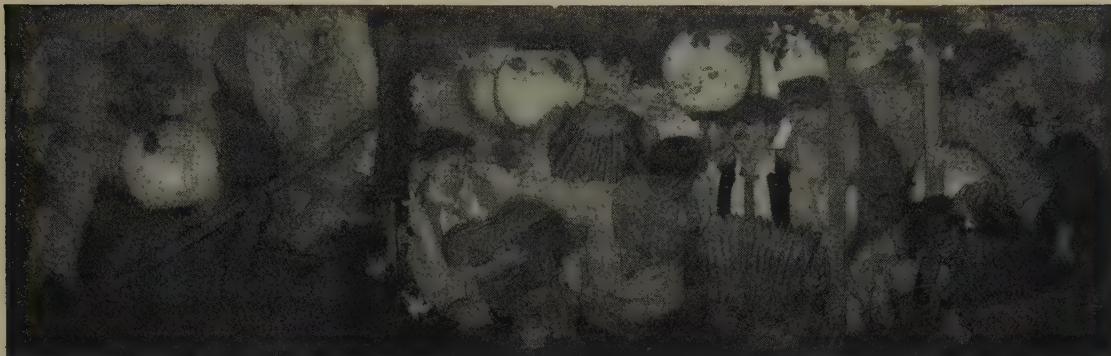


"A SPRING IDYLL"

(Purchased by the Belgian State)

BY E. A. HORNEL

Mr. Brangwyn's Decorative Panels at Venice



"VENETIAN SERENADERS"

BY FRANK BRANGWYN, A.R.A.

colour. I do not always see facts as he draws them, but that is because facts are less important to him than the radiant and fascinating fantasies that he weaves from them.

The usual method with children is to get them in your studio, keep them as quiet as you can with the aid of relatives, lollipops, and anecdotes, and paint them in a set pose. Hornel's method is different and better; he has a fine old house in Kirkcudbright, set in a large old garden, and he has improved its amenity by buying and demolishing or improving undesirable surroundings. All about his doors are the children of the poor, many of them with that peculiar and fascinating red hair of Galloway which he has so often painted and is said to be unlike any human crop. His garden is full of flowers, and the flowers of humanity are free to come in from the street and enjoy themselves in it. He meanwhile studies and paints them, the flowers and the children, in the open air. Thus his pictures are always spontaneous, full of daylight and lovely in colour. There never was a more thorough-going impressionist.

Early this year I wished Hornel and his sister God-speed before they sailed for Ceylon, where he has gone in quest of new inspiration, just as he went off some fourteen years ago with Henry to Japan. I

look forward with eager anticipation to the result. The land and its flowers are new and splendid; its naked babies are copper-coloured; it is full of wonders that have been little noticed by European art.

E. R. D.

THE VENICE EXHIBITION: MR. BRANGWYN'S DECORATIVE PANELS IN THE BRITISH SECTION.

The features of the British Room as designed and decorated by Frank Brangwyn two years ago,



SKETCH FOR PANEL

BY FRANK BRANGWYN, A.R.A.

Mr. Brangwyn's Decorative Panels at Venice



"VENETIAN COMMERCE"

BY FRANK BRANGWYN, A.R.A.

are not unknown to readers of *THE STUDIO*. That this room with its painted panels was well received by the Venetians is evidenced by the committee's award to Mr. Brangwyn of a gold medal, and by the fact that they have once again given him the commission to paint new panels for the room which contains the British works at this year's exhibition. These decorations he has, under the pressure of many unfinished commissions of no small importance hanging over him, succeeded in executing recently.

If Mr. Brangwyn's work two years ago did anything toward keeping the standard of British

art well up in the minds of continental critics then his labours in this direction found ample compensation. That such was the case was proven to me by the statements of French, German, Hungarian and other nations' artists who were sent to Venice to decorate the rooms allotted to their respective countries. During my five weeks stay in Venice two years ago I heard on every side most flattering comments on the "Sala Inglese," both from press and people, and it seems that the same verdict has been passed on these later achievements.

The set of panels two years ago treated entirely



DETAIL OF PANEL, "VENETIAN COMMERCE"

BY FRANK BRANGWYN, A.R.A.



PASTEL STUDY FOR "VENETIAN SERENADERS." BY FRANK BRANGWYN, A.R.A.



DETAIL OF PANEL, "VENETIAN SERENADERS"
BY FRANK BRANGWYN, A.R.A.



DETAIL OF PANEL, "VENETIAN COMMERCE"
BY FRANK BRANGWYN, A.R.A.



SKETCH FOR VENETIAN PANEL. BY FRANK BRANGWYN, A.R.A.

Mr. Brangwyn's Decorative Panels at Venice

of British subjects, but this year Mr. Brangwyn decided upon "modern Venetian life" as the subject for the decorations. Two of these, *Venetian Commerce* and *Venetian Serenaders*, he had completed, when a request came from the committee that the subjects should be British in character. In the two smaller panels the request was complied with, and *Agricultural Labourers* and *Steel Workers* are the subjects chosen. It is unfortunate that the matter could not have been left to the artist's own choosing, as the result is somewhat incongruous.

Of the two Venetian subjects treated, the *Venetian Serenaders* is, from a pictorial standpoint, perhaps the more interesting. To all who have visited the "City of the Sea" this will distinctly recall that most delightful scene on the Grand Canal which occurs on any summer's evening—a barque is shown full of Italians playing various musical instruments, with gorgeous lanterns hung over their heads, the rays from which are reflected in wriggling spots of bright colour in the deep blue water beneath.

Here Mr. Brangwyn has caught the spirit of such an evening—the light fantastic gaiety is brought out in the action of the figures as well as the gorgeousness of his colour. His composition is alive with quick rhythmic action of the musicians, and had I the space I might write pages on this element of Brangwyn's arrangements. It is not enough for him in any composition to merely show what the figure is doing. Take, for example, his *Venetian Funeral*, shown last summer at the Academy and reproduced in *THE STUDIO*. The subject, sombre in its suggestion, depended not at all upon the particular facial expression of any figure or upon any incident pertaining to one figure—a condition upon which a lesser artist would have depended. The spirit of the thing wholly relied upon the line and massing of the composition, and that quality was as strong as was the technical excellence of the painting. So it is with this Venetian subject, so contrary in its meaning to the former one. Here a light musical rhythm pervades the whole composition, each figure or



"AGRICULTURAL LABOURERS"

BY FRANK BRANGWYN, A.R.A.

Mr. Brangwyn's Decorative Panels at Venice

object in perfect harmony with the fantastic spirit of such a subject, and one cannot but feel as he looks at this composition the fine musical quality of the whole. If Whistler has in his "symphonies" shown to the world how great is the musical quality possessed by harmonious colour, then Brangwyn has in his turn shown clearly how much actual music may be expressed by the juxtaposition of line and mass as well as by colour.

The *Venetian Serenaders* has been painted in an unusually short range of actual pigments, yet the picture possesses no less variety of colour than would a mediæval group of Spanish troubadours. In the low violet-blue tone of evening the artist has made the figures exist with the same degree of reality as though seen in bright sunlight. The lanterns, twice the natural size, are indeed real, and have been most cleverly used as telling spots in the long composition. This panel measures eighteen feet long by five feet high, and the difficulties in keeping such a composition in "one piece of tone" will be appreciated by the decorative painter, but here in this large canvas occurs the same tuneful

quality as one might find in his small painted sketch. As a decoration it possesses, perhaps, less actual support to surrounding architecture than do the remaining three, but it is an excellent rendering, in a decorative manner, of the subject in hand.

The panel corresponding to the one just mentioned, *Venetian Commerce*, treats of a more serious work-a-day side of these poetic people. So much is there in Venice of the past to fascinate one, that to the casual observer nothing modern suggests itself. But when one pauses to reflect that it is still a great city, that it must be fed and clothed, and that it has all the commonplace problems of every other city, he then begins to see the serious incidents pertaining to modern Venetian life. The heavy barques take the place of wagons in other cities—and just as the sleepy carman comes through London's West End with his absurdly enormous loads, so does the gondolier glide noiselessly over Venice's dark lagoons. Within his heavily laden "barco" his movement is slow and ponderous, like the heavy pulling of a beast of burden. This work-a-day life forms the subject of



"STEEL WORKERS"

BY FRANK BRANGWYN, A.R.A.



SKETCHES FOR VENETIAN PANEL. BY FRANK BRANGWYN, A.R.A.

L. Jungnickel's Coloured Stencil Drawings



"THE MOWERS" (COLOURED STENCIL DRAWING)

BY LUDWIG JUNGNICHEL

the panel. He has chosen some figures in the act of loading and unloading boats laden with wine, vegetables, and fruits. In this I find a strong pattern which in its largeness of masses would support the heaviest of architecture with sufficient incident and minor notes to prevent the whole thing from being cumbersome.

The two remaining subjects, which treat of British subjects, occupy positions at either end of the room, and are much smaller than the Venetian compositions. This change in the character of the *motifs* is not so apparent as the colour scheme, and the decorative treatment is quite similar in the whole set.

The two subjects *Steel Workers* and *Agricultural Labourers* are not new to Mr. Brangwyn, but in the latter he seems to me to strike a new note. Four figures are seen picking cabbages in the cool grey light of early morning. A mist seems to envelop them, giving the whole a sense of reality which is most refreshing, at the same time taking its place in perfect harmony with the remaining panels. The *Steel Workers* is painted in the same scheme of greyish-blue and gold. Two half-nude figures are seen pushing a truckload of ore, and the power suggested is tremendous, emphasised by the line and the arrangement of masses in the composition,

which as I have before suggested always does more towards bringing out the spirit of the thing in a Brangwyn composition than does any incident or incidents occurring in the picture.

These elements are without doubt the most personal in all the phases of the work of this versatile artist, and I believe that most painters and sculptors will agree that they are the most powerful means placed in the hands of the artist.

The pictures shown in the British room are representative, and the number has been kept in proportion to the space allotted, considerable wall space being given to each picture. The English visitor at the Venice Exhibition this summer should be gratified not only at the excellence of the work shown, but the tasteful manner in which the pictures have been hung, as well as by the fine aspect which the room itself presents.

ARTHUR S. COVEY.

THE COLOURED STENCIL DRAWINGS OF LUDWIG JUNGNICHEL.

IN a recent number of *THE STUDIO*, a brief account was given of the Imperial Arts and Crafts Schools (*Kunstgewerbeschulen*) at Vienna, and in

L. Jungnickel's Coloured Stencil Drawings



COLOURED STENCIL DRAWING

BY LUDWIG JUNGNICHEL

in certain directions. Be that as it may, there have gone forth from these schools, and are still going forth, a generation of young men and women who are filled with a genuine feeling for art and by their subsequent achievements have added greatly to the prestige of the schools. One such is Ludwig Jungnickel, a young artist whose undoubted originality has manifested itself especially in stencil compositions of diverse kinds, and his work in this direction is so far out of the common as to justify notice here.

Jungnickel, who is a native of Munich, was attracted to Vienna by the fame of the Kunstgewerbeschulen and the reputation which Prof. Roller especially had acquired as a teacher. At Munich he studied drawing at the evening classes held at the Gewerbeschule (Artizans' School), contrary to the wishes of his relatives and friends, but being bent on becoming

the course of it reference was made to the progress accomplished in the graphic and decorative arts under the new *régime* initiated by Baron Myrbach. To him and his able coadjutor, Prof. Roller, is largely due that vigorous development in the various branches of graphic art which has placed Vienna on an equality with other great art centres in Europe—if indeed she has not outpaced them

an artist by profession he joined the School of Arts and Crafts there. He soon gave this up, however, and, notwithstanding financial and other obstacles, made his way to Rome, where he got a living by copying pictures, and was so enabled to save sufficient to migrate to Vienna. Joining the Arts and Crafts Schools he found in Prof. Roller a teacher after his own mind. It was one of Prof. Roller's



"THE TENNIS PLAYERS" (COLOURED STENCIL DRAWING)

BY LUDWIG JUNGNICHEL



STENCIL LANDSCAPE. BY LUDWIG JUNGNICHEL.

L. Jungnickel's Coloured Stencil Drawings



COLOURED STENCIL DRAWING

BY LUDWIG JUNGNICHEL

merits (he is no longer a professor at these schools, having been appointed to an important post at the Imperial Opera House) that he was able to infuse a spirit of enthusiasm for work into his students, and to rouse them to independent thought. From him Jungnickel learnt the value of a trained memory, and the importance of cultivating habits of observation. Nor was he slow to profit by the professor's teaching. Directed to nature as the true source of inspiration, he applied himself assiduously to the study of animals both in motion and at rest, and thus familiarised himself with all their ways and aspects, and in this way laid a sure foundation for that technical ability which has contributed so much to his success. Prof. Roller, moreover, discouraged mere passive receptivity on the part of his students; on the contrary, he always encouraged them to express themselves in their own way, to find out and put in practice new methods irrespective of what they had been taught—in short, to stimulate their individuality. By this means, and by the candid and convincing criticism to

which he subjected their work, he has been instrumental in leading many a young student along the rugged path by which more or less complete self-reliance is attained. Jungnickel is among a considerable number of others who have reached this goal. Experience has taught him that complicated methods are not always essential to a good final result, but that simple methods may, with due discrimination, give far better results. For the stencil work in which he has specialised all the material required is cardboard, paper, a sharp knife, a stock of colours, a syringe, and a wire screen. The process he employs, however, is one demanding a considerable concentration of thought; and unlimited patience is necessary as well as artistic ability. Only by continual practice, and after many failures,

can the requisite deftness of manipulation be acquired.

These coloured stencil drawings of Jungnickel's have been taken at first sight for lithographic prints. This is due to the peculiar nature of the technique, which is an invention of his own. A brief explanation of this may be of interest. Part of the process is that which is pursued in stencil work generally. Using cardboard for his plates, the design is cut out with a sharp knife. The next step is to prepare the paper on which the complete design is to be painted by giving it the desired



COLOURED STENCIL DRAWING

BY LUDWIG JUNGNICHEL

L. Jungnickel's Coloured Stencil Drawings

ground tone. This Jungnickel does by squirting all over it the colour selected (in a thin state), using for the purpose a syringe working from behind a wire screen. Ejected in this way, the colour falls on the paper in minute particles; the paper assumes a rough granulated appearance, and as the particles are never uniform but take various forms, a considerable variation of pleasing effects can be produced. When the ground tone has thoroughly dried the next step is taken. The cardboard stencil is laid upon the paper and the syringe again does its work, but always from behind the wire screen. The particles vary according to the consistency of the colour used and according to the distance at which the screen is held. Further effects are obtained by varying the size of the syringe, the particles falling on the paper being larger or smaller according to whether a short thick one or a long fine one is used. When it is desired that one tone should blend into another the second "coating" is put on before the first one is quite dry. This causes the particles to run together, and in this manner some beautiful soft tones may be obtained. For the delicate soft

tones the colour must have more consistency than for the harder ones.

The difficulties encountered in this process are, of course, many. It is not every picture that turns out well; manipulative skill alone is not enough, and unless Jungnickel feels that his work is really true and artistic in every sense of the word he does not show it. Notwithstanding this, the variety of his stencil plates is considerable. In some—as, for instance, his studies of flamingoes—there is a great amount of very intricate work, while in other cases—as those of his drawings of panthers, leopards, kittens, etc.—the treatment is comparatively broad (the accompanying illustrations of these animals have been reproduced from large drawings). He has, however, essayed more complex pictorial compositions—as witness the landscapes of which coloured reproductions accompany these notes, and an effective harvest picture, called *The Mowers*, in which five stencil plates were used. He never, however, attempts to overstep the legitimate boundaries of his peculiar technique—he is well aware that it has boundaries, and that is an important thing to know.

A. S. L.



COLOURED STENCIL DRAWING

BY LUDWIG JUNGNICHEL



STENCIL LANDSCAPE. BY LUDWIG JUNGNICHEL.

The Royal Academy, 1907

THE ROYAL ACADEMY EXHIBITION, 1907.

THERE have been more uninteresting exhibitions at the Royal Academy than the present one. This is not a year when a few large pictures stand out absorbing our attention. The merits of this exhibition are far scattered in a multitude of pictures of unobtrusive size. There is plenty of outside, unacademic effort admitted, and this is the interesting point this year. It follows the election to associateship of painters representative of outside movement. The Academy is entitled to sincere congratulations on this broadening policy, but still there remain on the walls pictures at which one looks wondering how they come to be there. The Academy is apparently not quite willing yet to make a determined effort to get rid of the catch-shilling element and devote itself wholly to encouragement of art.

Among the Academicians, Sir Lawrence Alma Tadema, Mr. E. A. Abbey, and Mr. Marcus Stone do not exhibit this year, but Mr. Brangwyn is the sole absentee among the Associates.

Mr. Sargent's genius predominates in three of the rooms, in single portraits of *Lady Eden*, *Lady Speyer*, *Lady Sassoon*, *Mrs. Archibald Langman*, and *The Countess of Essex*. It is not often so thoughtful a face as that in the portrait of Mrs. Langman looks out from a canvas by Mr. Sargent. The spirit of his art is too much a part of the age which has invented the phrase "the strenuous life," using it as a motto. Other painters have qualities which Mr. Sargent has not, but one has to forget his matchless craft and all the thousand subtleties upon which it depends before one can turn responsively to styles of painting engendered by other habits of thought and vision. Besides Mr. Sargent's work the portraits of Mr. Orchardson as usual prove one of the chief features of the Academy, his *Thomas Carlaw Martin, Esq., LL.D.* (Editor of the "Dundee Advertiser"), being especially notable. Sir Luke Fildes, too, has devoted his art entirely to portraiture this year, and, except for an interesting water-colour, it is by portraiture that Professor Herkomer has chosen to be represented.

Mr. Waterhouse sends two of his subject pictures. It is always the sense of beauty that proclaims itself in Mr. Waterhouse's art, making it so definitely attractive. This sense with him is creative rather than interpretive. He probably would not deny the literary character of his art, in which flowers and faces and the colour of draperies are given as symbols to create thought of beauty as

literature creates it. Mr. Seymour Lucas, who is never more skilful than in his smaller *genre* subjects, has added to them *The Roundelay*, one of the most attractive.

Of landscape work by members, the work of Mr. David Murray stands readily to the front. He has rarely been more interesting than in his picture *The Windmill*. It is a painting full of incident, and the utmost ingenuity has been displayed in the difficult composition. His picture *Across the River* is not less interesting. Neither *The Duet* nor *Wistaria* by the same artist bear comparison with these. The delightful quiet and distinction of Sir Ernest Waterlow's art are to be seen to advantage in more than one canvas, but chiefly in *A Chalk Pit on the Sussex Downs*, with its white cliff and delicate green country and the carefully painted blue distance—a blue of nature and not of the palette.

In the matter of landscapes the associates are strong—indeed, it is due to them perhaps that it is so good a landscape year. One includes as landscape, for the convenience of writing, such a picture as Mr. Clausen's *Building the Rick*, which perhaps, with *The Little Brook*, represents his powers at their best. Nature is seen in just such a bright and coloured way in Mr. Clausen's art as the reflections in a crystal take to themselves; sometimes he scarcely escapes artificiality. A red spot of sun on the harness burns like a spot of sun reflected from glass, but no one has perhaps reached so closely the interpretation of heat and light. Time, we think, will touch very gracefully these pictures, so that years hence their colours will burn with a more restrained beauty. The *Sussex Stream* of Mr. La Thangue is a very naturalistic painting, embracing many difficult problems. Each difficult detail has been accounted for with brilliant success, but one wonders that the sunlight does not seem bright on the fields and cattle, as is evidently intended from the shadows on the figures. The painting is a remarkable achievement, but as the artist is known to carry out his subjects out of doors and direct from nature, one expects to receive conviction of truth in such a matter as we have just mentioned. Mr. Alfred East, in *The Aftermath*, paints a quiet, flat, green stretch of country very refreshingly; the indication of the cut hay, the naturalistic colour, the finely-treated sky, and the dignity of the tree painting are remarkable, though differing from the partly decorative ideal which most often controls Mr. East's compositions and is seen to advantage in *Old Durham*. Here the dark figures and masses of golden-brown trees show the habit of this painter in looking

The Royal Academy, 1907

for the occurrence in life of incidents which suggest romantic composition. The canvas called *Noon*, by Mr. Arnesby Brown, in which some cattle are drawn up in the wide shadow of a large tree, is painted with original and pleasant realism. *The Wherry* is also a fine picture by the same painter. Mr. Stanhope Forbes has painted Newlyn again, pushing his art a little further along the lines which long ago he had chosen. Mr. J. W. North's *Ye Valleys Low*, except for some unpleasant brown shadows to which we might take exception, is a true rendering of valley mist creeping through the trees. *The Off-Shore Wind* is one of the best sea pieces Mr. Napier Hemy has done. In this case he depends on scarcely anything to interest us but the rendering of the sea. In his *Bound for London* he turns his face landward, and attacks the difficulties of the line of houses upon the river bank successfully.

In portraiture and other figure subjects the associates are also very successful. Mr. Cope's portrait of His Majesty the King is one of the most successful Royal portraits which has been painted for a number of years. Mr. George Henry's picture *In the Mirror* is a singularly accomplished painting. The scheme is white graduating delicately to grey, and valuable notes of colour are given with the black closed fan which the lady holds and some mysteriously beautiful red reflections in the gilt mirror. A green porcelain bowl of daffodils makes another pleasure for the eye. It is when Mr. Henry shows his fastidious taste in thinking out these harmonies, which depend almost upon the colour of trifles for their success, that he is at his best. Quite a different way of arriving at beauty is displayed by Mr. Strang. It is a very difficult way. In his love for colour Mr. Strang puts a red, which partakes of the beauty of the colour of the Venetians, against a blue or a green no less separately beautiful and pleasurable to the eye, but when they are all three together they somehow seem often to rob beauty of each other by their sharp contrast, and spoil the effect in the picture as a whole. The art of Mr. Edward Stott, with its conscious effort at sentiment not only in the subject but in the rendering of it, has attained this year in *The Reaper and the Maid* and *The Cottage Madonna* all the harmony of colour which is the feature of his finest work.

Among the more interesting pictures from outside the ranks of members and associates, Mr. G. W. Lambert's large *Portrait Group* attracts immediate attention. Attention to details is given in a broad manner, and it is perhaps where this atten-

tion is shown that the painting is best, but in the transition from deliberate to summary treatment which is made in different parts of the canvas, and the acceptance of naturalistic motives only to subject them to decorative restraint, the artist shows an indecision of purpose from which we should be glad to see him escape. He robs his figures of the spontaneity of that which is accepted frankly from nature; the people who sit for him seem self-conscious as they surrender to the pose chosen for them. Still we are conscious that here a painter of original thoughts is evolving in a very interesting if roundabout way. The atmospheric picture called *Clapham Church* of Mr. Buxton Knight is another very interesting work from outside. It is full of the restlessness of a certain kind of fine weather in England, and the painting is quite masterly.

Mr. Mark Fisher's *Meadows* is a good example of his art in its present manner. As far as one could see at the distance at which it was away, the picture by Mr. Arnold Priestman or *Littlehampton Quay* is one which deserved to be hung much lower down. Mr. Robert W. Allan's *Arriving Home*, with its clear blue sunlit sea and dark-sailed fishing boats, is admirable. Another seapiece of great merit is *The Lizard*, of Hon. Duff Tollemache. Mr. Walter Donne's *From the Battlements of Windsor Castle* is an interesting landscape of the topographical kind, though if the view is, as we imagine, taken as it stands now, modern buildings and all, one wonders why the sightseers on the battlement are put into crinolines and poke bonnets. *A September Morning* is just one of those delicate pictures with the sunlight in them which Mr. Arthur Friedenson is teaching us to look for with pleasure from his brush. But for the vividness of the shot-silk dress the portrait of *Mrs. Young Hunter*, by her husband, would be a very excellent painting. A dramatic picture, which doubtless is a popular one with the general public, is Mr. F. Cadogan Cowper's scene of charitable nuns entertaining the Devil disguised as a troubadour. The painter shows considerable power over dramatic facial expression. The figure of the Devil is slightly confused with the design of the window (one of the famous Fairford windows we believe) which forms its background, but there may be metaphor in this. *A Flemish Peasant*, by Walter Langley, is notably a work of confidence and simplicity in technique. Mons. J. E. Blanche is not seen to such advantage here in his portrait of *Miss B. Cabel* as he was in the recent International Exhibition. The *Firelight and Pearl* of Mr. Walter West, whilst charming in its drawing is



*(An autogravure plate of this
picture is being published by the
Autotype Co., 74 New Oxford St.)*

HIS MAJESTY THE KING
BY A. S. COPE, A.R.A.

The Royal Academy, 1907



BRONZE STATUETTE: "INSPIRATION"
BY ALFRED DRURY, A.R.A.
(Study for Statue for principal entrance,
Victoria and Albert Museum)

not pleasant in colour effect, which surely is the *raison d'être* for flooding a picture in these red-brown tones. His dainty talent is far happier in *Sweetness and Light*. Mr. Harrington Mann exhibits a portrait of great success in *A Little Girl with Dolls*. Miss Constance Halford in a picture called *In Summer Time* shows feeling for effect of drapery painted from a frankly fanciful point of view. The *Ballerina* of Mr. Melton Fisher reveals the swift and certain skill of high accomplishment, though we are not attracted by the colour.

Last year Mr. Frank Craig's picture was bought with the Chantrey Fund. His picture this year, *The Maid*, is larger though not different in style. Mr. Craig is the acknowledged successor to Mr. Abbey, and like Mr. Abbey he has made a reputation in

illustration. The faults of this work are those of its type. The endeavour to arrive at a decorative scheme of strong colours makes the artist leave atmosphere out of the question, so we find the shafts in this picture, near and far away, all the same tone. The treatment of the central figure under the unfurled banner, is certainly of high decorative order. Mr. Gerald Moira returns in *Zephyr and Aurora* to a class of subject in which he made his reputation, and shows in it those faculties, which are so peculiarly his, of conceiving vividly a poetic conception and giving it shape in the form of true decoration. *An Early Victorian* by Mr. William Logsdail is full of excellent modelling and craftsmanship, and compels attention by the high-water mark of its skill.

(Continued on page 49.)

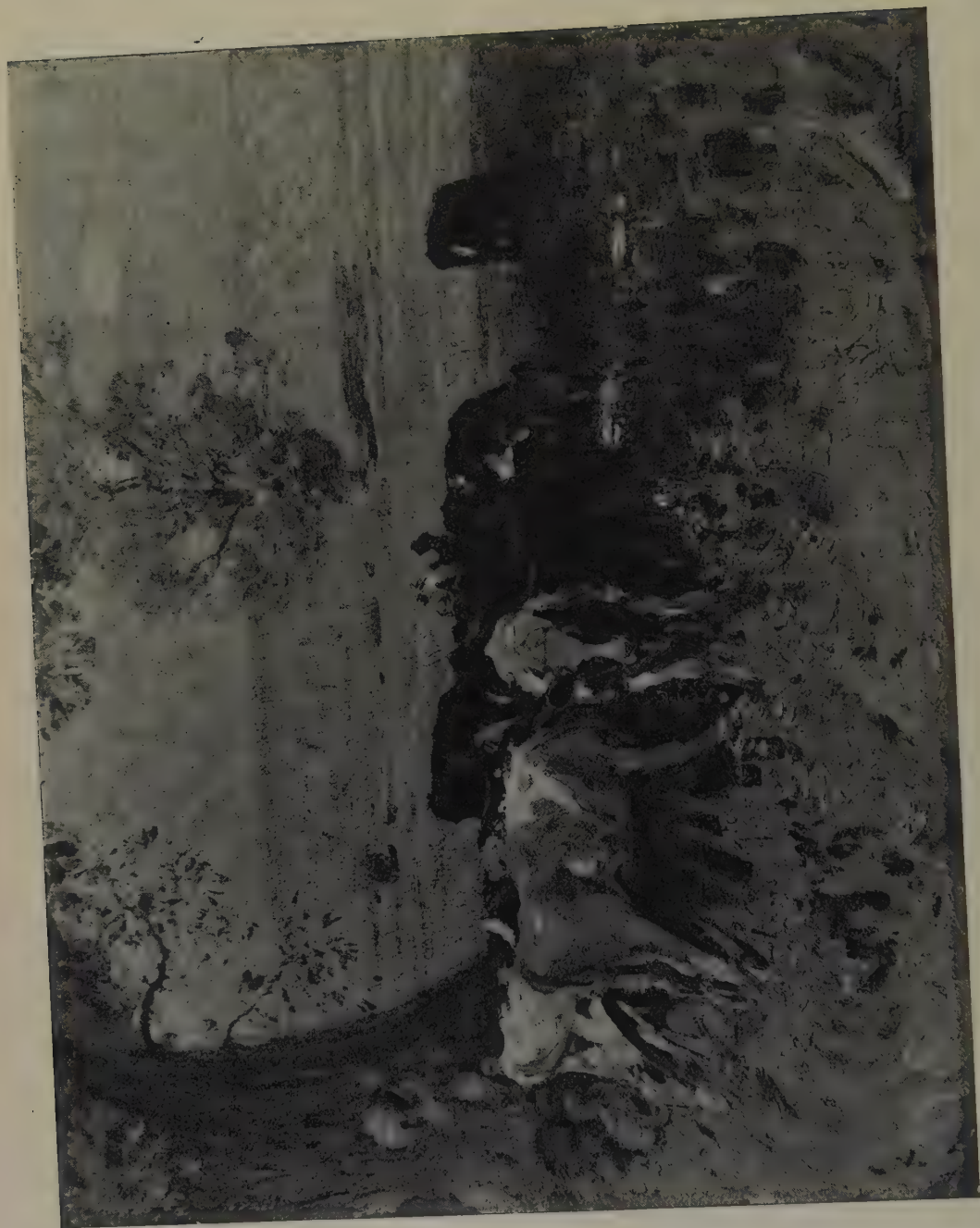


BRONZE STATUETTE: "KNOWLEDGE"
BY ALFRED DRURY, A.R.A.
(Companion to "Inspiration")

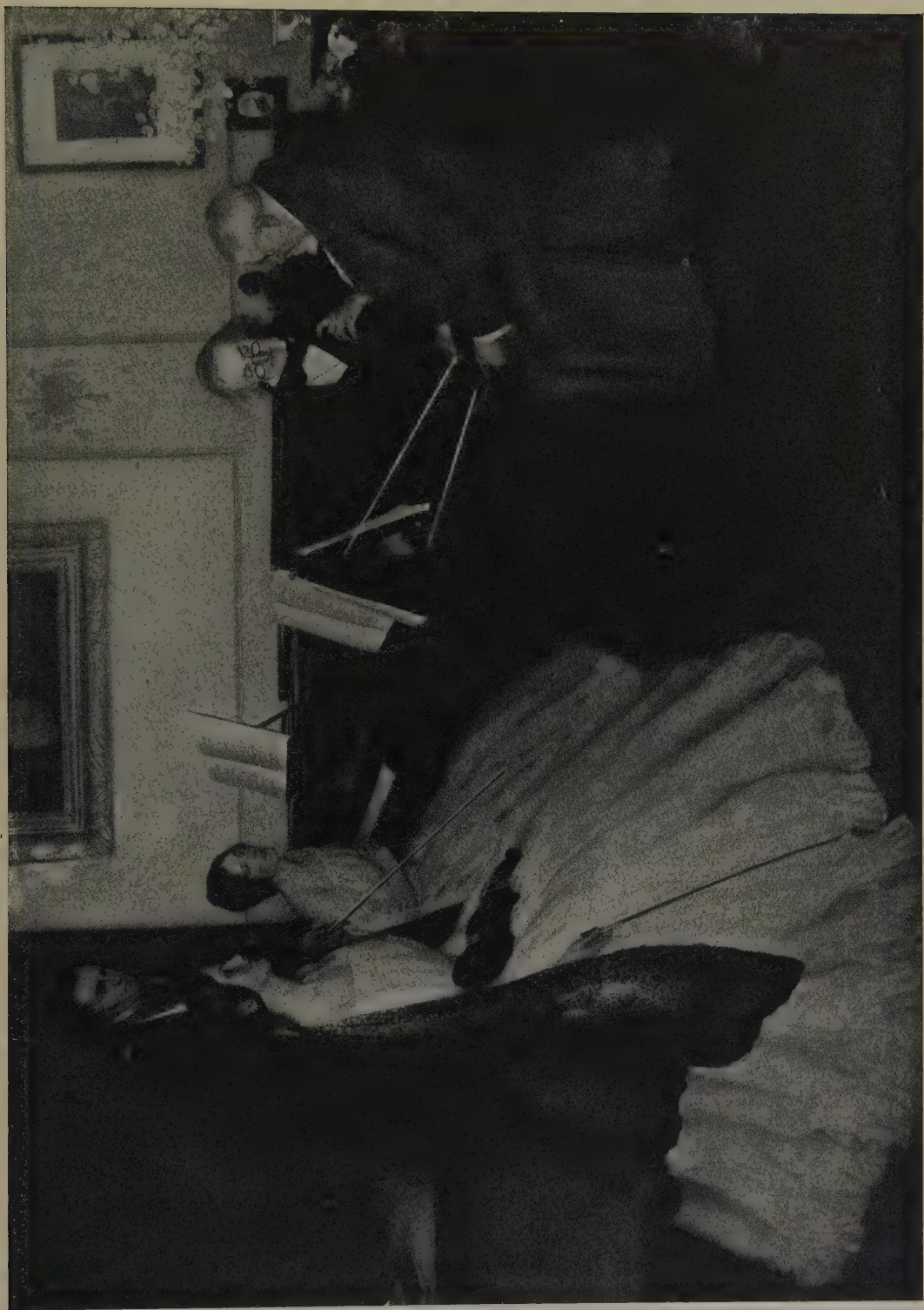


*(Model for Bronze Statue
erected at Hatfield)*

THE LATE MARQUESS OF SALISBURY
BY GEORGE FRAMPTON, R.A.



"NOON." BY ARNESBY BROWN, A.R.A.



"THE REHEARSAL." BY
L. CAMPBELL TAYLOR

*(Purchased under the terms
of the Chantrey Bequest)*



"OLD DURHAM." BY
ALFRED EAST, A.R.A.



STUDY FOR PHYLLIS ("PHYLLIS AND DEMOPHOON"),
BY J. W. WATERHOUSE, R.A.



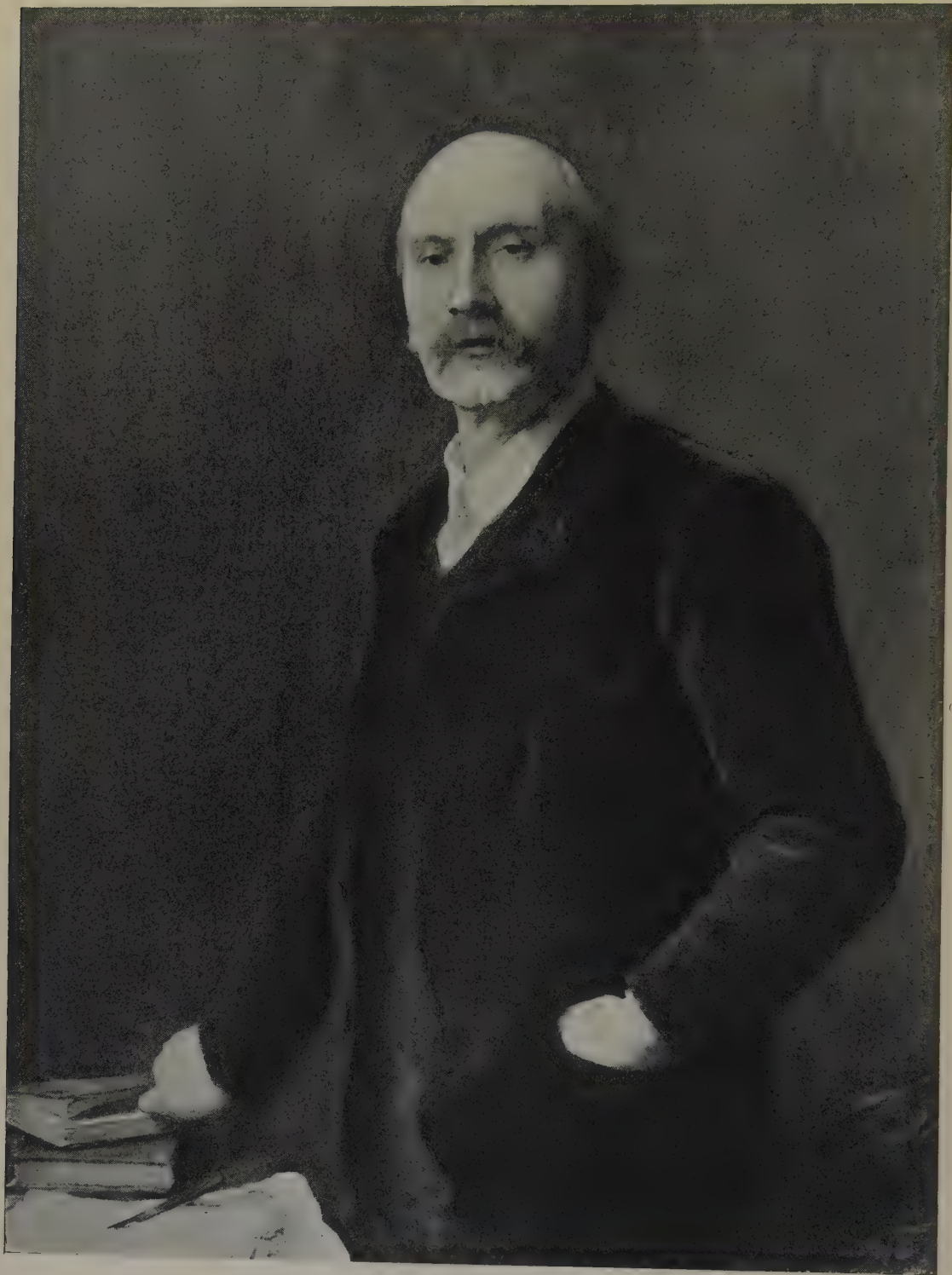
"A COTTAGE MADONNA"
BY EDWARD STOTT, A.R.A.



"ACROSS THE RIVER"
BY DAVID MURRAY, R.A.



"A ROUNDDELAY." BY
SEYMOUR LUCAS, R.A.



THOMAS CARLAW MARTIN, ESQ., LL.D.
BY W. Q. ORCHARDSON, R.A.

(Photo: Lowden & Son)



"THE SKYLARK." BY
ARTHUR HACKER, A.R.A



"ZEPHYR AND AURORA"
BY GERALD MOIRA



*(By permission of Messrs.
Thos. Agnew & Sons)*

"THE LITTLE BROOK." BY
GEORGE CLAUSEN, A.R.A.



"BOUND FOR LONDON: GULLS FLYING UP
THE RIVER." BY C. NAPIER HEMY, A.R.A.



"THE PEARLS OF APHRODITE
BY HERBERT DRAPER



"AT THEIR MOORINGS." BY
STANHOPE A. FORBES, A.R.A.

Stanhope A. Forbes
1908

The Royal Academy, 1907

We remember commending a picture by Mr. Campbell Taylor in the last academy, the subject of which was not dissimilar to that taken up here in *The Rehearsal*, one of this year's Chantrey purchases. Mr. Taylor has come from a very small canvas to a very large one. On the larger scale his touch loses somewhat in feeling, but in all other respects this work commends itself as one of the most successful pieces of *genre* painting in this year's exhibition. There is life and sunshine in Miss A. L. Swynnerton's portrait group, *Margaret and Christian, daughters of D. C. Guthrie, Esq.*, but the colour does not advance its merits. An interesting portrait is that of *Mrs. Bowles* by Mr. Mouat Loudan; here many pleasant passages of colour have been contrived, though the face seems too deliberate in the character of the painting for the rest of the picture. Mr. Lee Hankey's *Many the Wonders I have seen* might, we think, have been hung lower down.

Mr. Byam Shaw's *Such is Life* is one of his most interesting canvases. The scene depicted, with its theatrical light, suits better than a scene in the light of nature the particular colours with which Mr. Shaw sets his palette. In a picture named the *Morning Room* Mr. Walter Russell has painted two figures seated in a room into which the full daylight comes. The room is furnished with a tendency to things early Victorian, and a famous wit may be recognised in one of the figures. The luminous painting of the window frames, the couch partly bathed in bright light—in fact, all the painting—is masterly, except in the lady's figure, where the essential note of grace in the fall of the skirt is missing. Whilst he does not vary his style in any degree, Mr. E. A. Hornel ever seems to acquire more accomplishment, and his picture *The Music of the Woods* must certainly rank with his best canvases. Mr. Harold Speed's *Portrait of a Lady* and his *Love leaving Psyche*

are good examples of his scholarly painting. In following lines of older Academic tradition worthily, Mr. Herbert Draper succeeds far better than anyone else in the exhibition.

Of the many pictures which press themselves upon our memory, claiming to be mentioned, space provides us with room for the following only:—*Segovia, Spain*, by M. Hughes - Stanton; *The Avenue*, by W. G. von Glehn, and works by the following:—T. F. M. Sheard, Louis Grier, B. Haughton, A. E. Bottomley, S. P. Kendrick, F. G. Swaish, Anna Airy, V. M. Hamilton, M. Cameron, and Dorothea Sharpe.

The sculpture is marked generally by a high level of performance. Members and associates are well represented, Mr. Frampton in particular, by his large statue of the late Marquis of Salisbury, and Mr. Drury by his pair of bronze



"A LITTLE GIRL WITH DOLLS"

BY HARRINGTON MANN

statuettes. From outside notable contributions are made by Messrs. Lanteri, Furse, Mackennal, Bayes, Derwent Wood, Conrad Dressler, Lynn Jenkins, Spicer Simpson, Gotto, Taubman, and Reynolds-Stephens, whose *Guinevere's Redeeming* was reproduced in these pages two years ago.

THE ROYAL SCOTTISH ACADEMY.

THE Spring Number of THE STUDIO is especially opportune at the present time, when public attention is directed to Scottish art by the developments which are taking place in connection with the National Gallery of Scotland and the Royal Scottish Academy. Mr. A. L. Baldry has carefully and fully described the growth and development of the Academy from its early struggles down to the present day, when it stands as one of the most important and flourishing art institutions in Great Britain. The volume contains some portraits of prominent artists, and interesting facsimile autograph letters, but its most attractive feature is the splendid series of forty reproductions in facsimile colours made direct from original works by distinguished artists who have been connected with the Academy.

THE BROTHERS MARIS—JAMES, MATTHEW, WILLIAM.

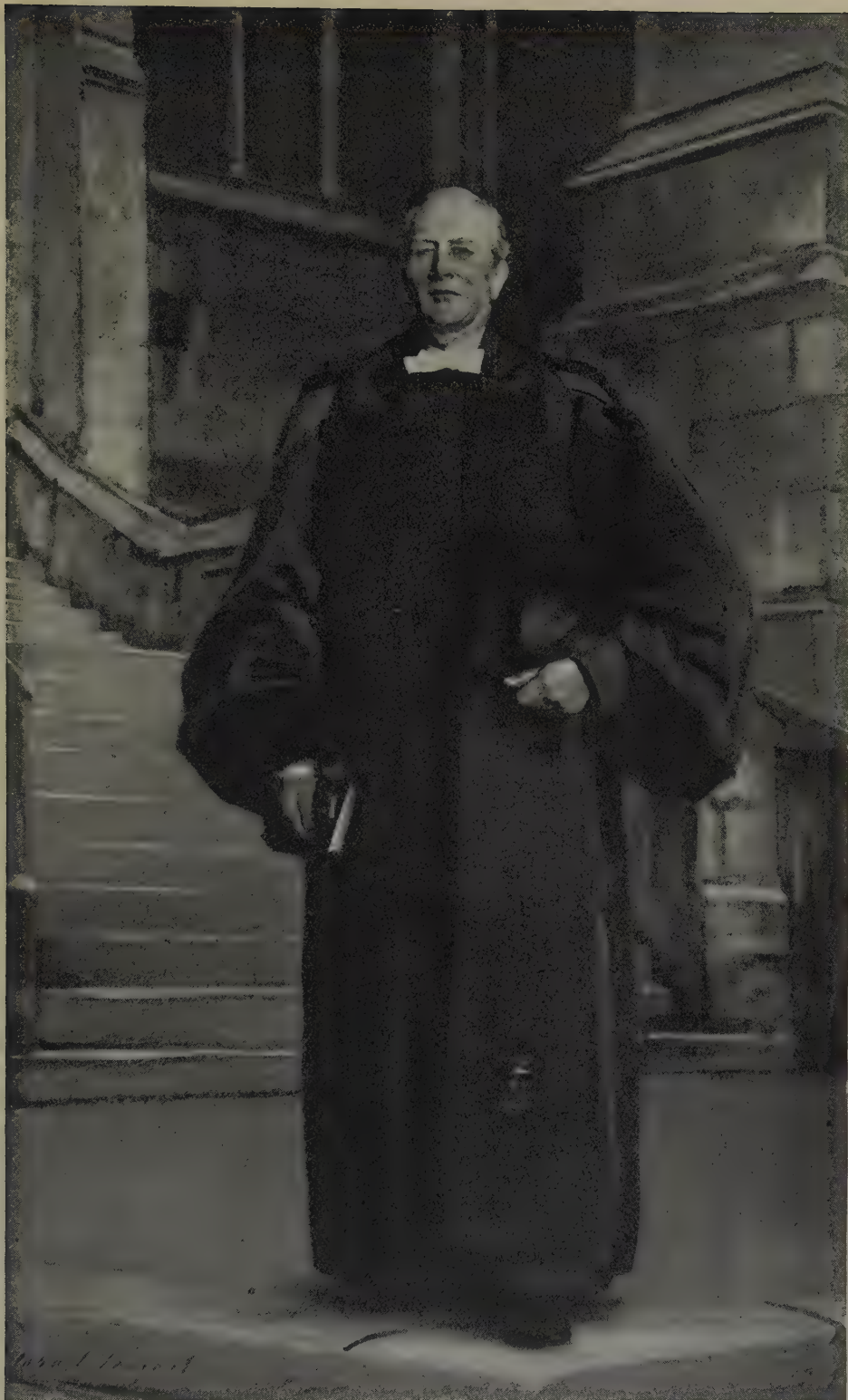
THE Summer Number of THE STUDIO will be ready in a few days, and the subject "The Brothers Maris" is one which will appeal to all who are interested in the higher forms of modern painting. James Maris is universally accepted as one of the most accomplished landscapists the last century produced, and in the rendering of atmospheric effects had no equal since Constable; while Matthew Maris is held by many to be the greatest artist living at the present time. The public have always shown a strong desire to obtain any information regarding this extremely individual painter whose personality seems to be shrouded in mystery. The writer, Mr. D. Croal Thomson (author of "The Barbizon School," etc., etc.), has enjoyed exceptional facilities for obtaining direct from the master himself most interesting details of his career, and the volume will afford a unique opportunity of studying every phase of his subtle art. It will contain numerous illustrations in facsimile colours, photogravure, and other processes, of important examples by each artist, and a facsimile reproduction, personally supervised by the artist, of a study by Matthew Maris, will be amongst the most attractive features of the book, one of the most distinguished and interesting publications ever issued by THE STUDIO.

THE TWENTIETH SUMMER EXHIBITION OF THE NEW GALLERY.

ALTHOUGH there is in the New Gallery this year a very fair proportion of works which are well worth attention, the show as a whole has less than its usual interest. It suffers from that general ineffectiveness which for some time past has been perceptible in most of the larger exhibitions, and it is wanting in freshness and originality. The good things in the collection come almost entirely from men who have accustomed us to expect good work from them, and who keep well up to the average of their accomplishment in previous years; what is lacking is new work by men who are not already established institutions, or who, being well established as exponents of one type of performance, have been inspired to attempt something quite out of their usual direction. In the comparatively recent past the New Gallery was a place where surprises could be expected, where things not ordinarily seen elsewhere had a way of appearing; and now that the gallery has taken upon itself an atmosphere that differs hardly at all from that which habitually pervades the other places where modern pictures and sculpture are exhibited, it seems to have fallen a victim, as they have, to a kind of sleeping sickness. The whole of modern art is affected by this somnolence, and a drowsy inclination to let things stay as they are is one of the most disappointing peculiarities of the artists of the present day.

But perhaps it is a little unreasonable to expect anything else while the condition of the modern art market remains so depressed, and while art patronage continues to be directed by neither taste nor common sense. Artists can hardly help being dull when the people who should encourage them are occupied in a sort of gamble in speculative old masters. So long as buyers would rather spend their money upon questionable canvases in a condition of decay than upon good modern works which are too obviously authentic to be exciting, and so long as patronage is conducted on Stock Exchange lines, the opportunities offered to workers who have the misfortune to be alive will be inevitably scanty, and will assuredly not be such as to induce them to break new ground. On the whole it would seem that we ought to be thankful that the exhibition is no worse; there are some thoroughly sound and sincere productions in it, and with these we must be content.

Among the portraits, the one branch of painting



THE REV. EDMOND WARRE, D.D.
C.B., M.V.O., LATE HEAD-MASTER
OF ETON. PRESENTATION POR-
TRAIT BY JOHN S. SARGENT, R.A.

*(By courtesy of the Autotype Co.,
74 New Oxford Street, W.)*

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LIBRARY

The New Gallery

which keeps up its vitality, there are several which can be praised without any reservations. Sir George Reid's magnificent character studies of *The Very Rev. Principal Robert H. Story, D.D.*, and *Sir Charles B. Logan, LL.D.*, are wholly acceptable examples of his powers at their best; Mr. W. Logsdail's full length of a lady in black is vigorously handled and has a remarkable degree of vitality; Mr. R. Jack's masculine representation of *Arthur J. Ryle, Esq.*, has real distinction of manner; and Mr. J. J. Shannon's prettily arranged and pleasantly individual portrait study, *The Silver Ship*, is certainly one of the best things he is exhibiting this year. His *Capt. Josceline Bagot* is also to be much commended. Mr. Sargent's large full length of *The Rev. Edmond Warre, D.D.*, is dignified and impressive, and is certainly not lacking in character, and his smaller picture of *Mrs. Harold Harmsworth* is very cleverly painted, though it inclines a little towards prettiness. Of excellent quality, too, are Mr. George Henry's *Mrs. Innes*, Mr. G. Spencer Watson's *Arthur à Beckett Terrell, Esq.*, Mr. W. Llewellyn's *Constance, wife of the Rev. Arthur Luckock*, and *Mollie, Daughter of Campbell S. Holberton, Esq.*, the Hon. John Collier's *Professor Arthur Schuster*, Mr. Harrington Mann's *Kathleen*, Mr. H. Harris Brown's *The Hon. Mrs. Alfred Lyttelton*, and Professor von Herkomer's robust and well understood three-quarter length of *Sir Richard Biddulph Martin*, and there is by Mr. Percy F. S. Spence a portrait of *The Right Hon. John Burns, M.P.*, which takes high rank as an able record of a characteristic type.

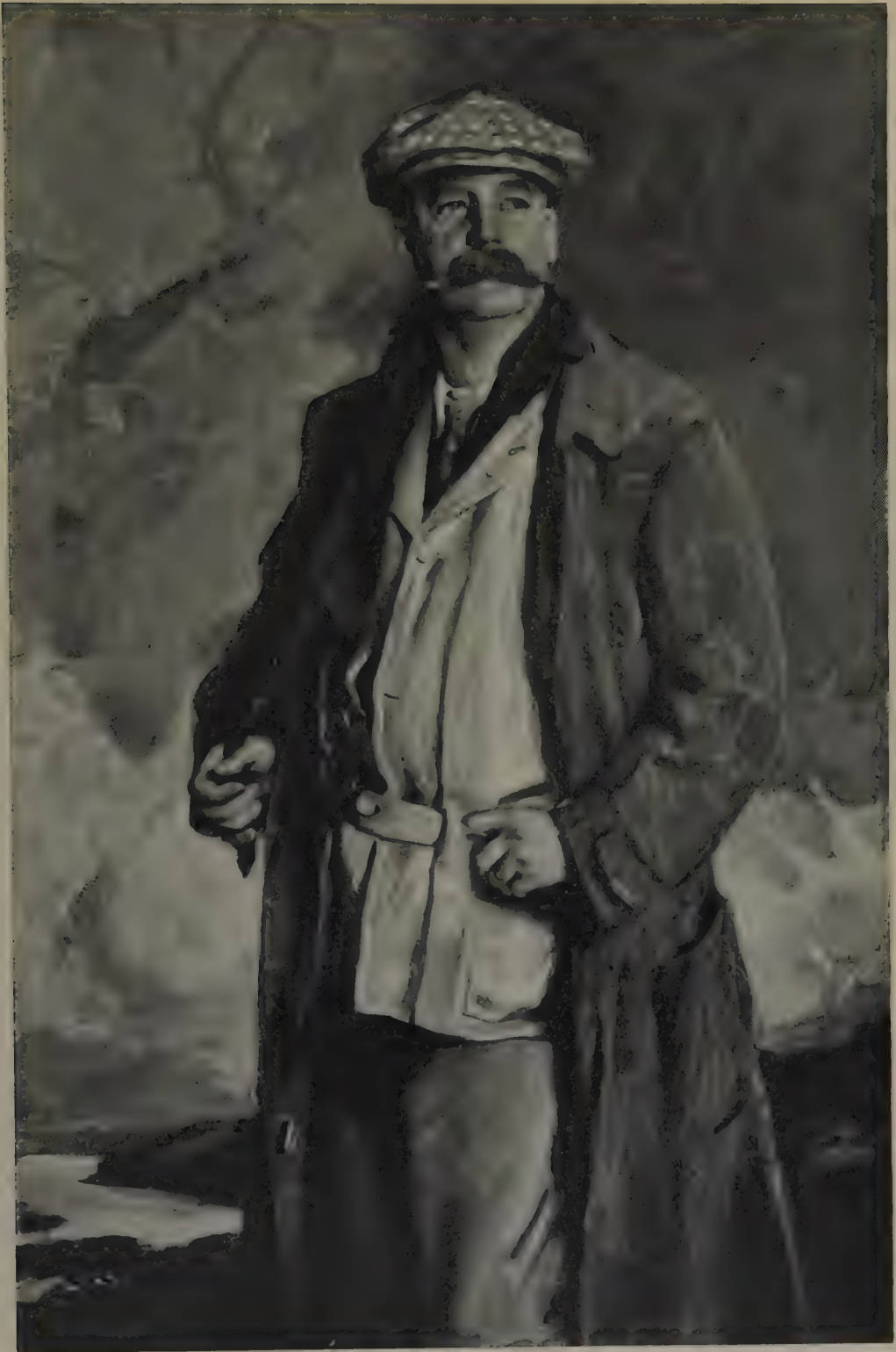
The figure pictures of exceptional importance are much less numerous. Sir James Linton's mediæval subject, *The Admonition*, has all his accustomed soundness of method, and is memorable especially for its fine treatment of rich textures. Mr. Harry Becker's episode from the history of the town of Colchester is good in colour and is painted with excellent breadth; Lady Alma-Tadema's *Love at the Mirror* is very charming in its daintiness of senti-

ment and refinement of tone; and Mr. W. Llewellyn's *Confirmation* is quite the most delightful suggestion of the dainty grace of girlhood which he has exhibited for many years. Mr. C. W. Bartlett's *Festival Dance*, Mr. Austen Brown's *At the Window*, Mr. F. M. Skipworth's *The Golden Butterfly* and *The Embroidered Panel*, Mr. F. S. Anderton's *Jessica*, Mr. S. Melton Fisher's delicate little nude, *The Wood Nymph*, and Mr. James Clark's magnificent arrangement of sumptuous colour, *The Sower of the Good Seed*, are all valuable additions to the collection, and there are two decorative panels by Mr. C. E. Hallé which must be noted. The best of the pictures in which figures are combined with landscape are Mr. W. Lee Hankey's admirably painted rustic subjects, *The Goose Girl* and *An Unimportant Task*, the low-toned garden scene, *Perfumed Twilight*, by Mr. Talbot Hughes,



"CONFIRMATION"

BY W. LLEWELLYN



ARTHUR J. RYLE, ESQ.
BY RICHARD JACK



"THE DIGNITY OF AUTUMN"
BY ALFRED EAST, A.R.A.



(Photo. by J. C. Hughes)

"THE SILVER SHIP." BY
J. J. SHANNON, A.R.A.



"THE CHURCH PORCH." BY
F. SPENLOVE-SPENLOVE



"A FESTIVAL DANCE"
BY C. W. BARTLETT

The New Gallery



"LA CITÉ DE CARCASSONNE"

BY ISOBEL DODS WITHERS



"THE COURT OF THE OLEANDERS"

BY ALFRED WITHERS

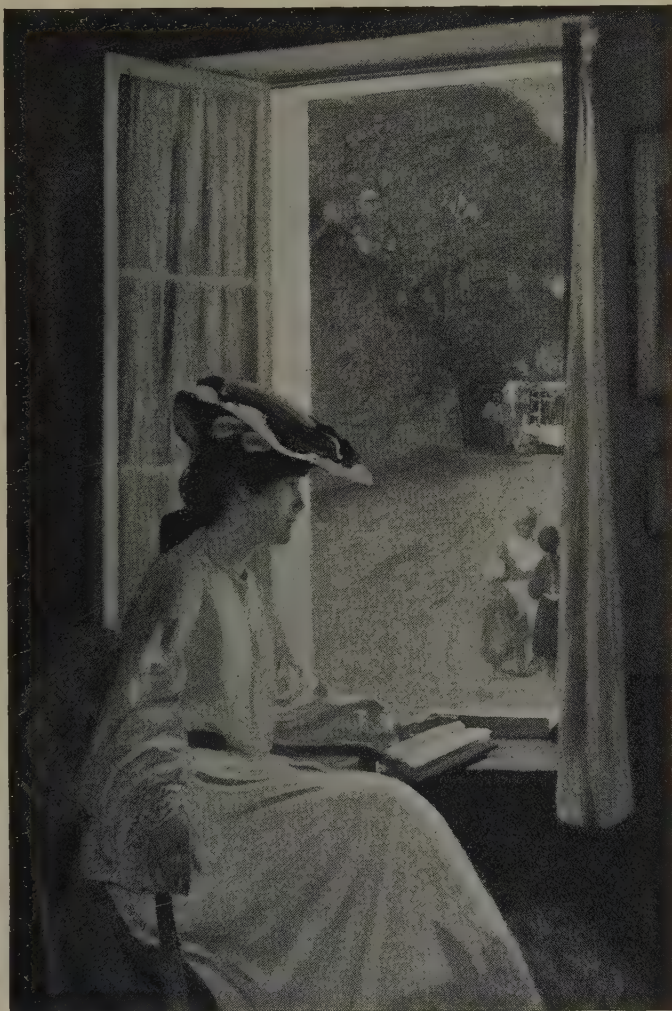
The New Gallery

Mr. Byam Shaw's *The Caged Bird*, and *The Church Porch*, a well-suggested winter subject by Mr. F. Spenlove Spenlove. Mr. Melton Fisher's *Songs of Araby* is a good record of an effect of lamplight; and the little semi-nude, *Reflections*, by Mr. A. Hitchens, and Mr. St. George Hare's scholarly and sincere picture *A Passing Acquaintance*, are of real importance.

Four landscapes stand out conspicuously among the better things of this class which have been given places in the show. Mr. Alfred East's *The Dignity of Autumn* is one of his finest efforts, splendidly decorative in design and most beautiful in its well balanced arrangement of tones of golden colour; Mr. J. L. Pickering's *Sylvia's Pool*, largely felt and robustly treated, and Mr. J. Coutts Michie's reticent and broadly handled *Among the Silent Hills*, are both admirable in their pictorial qualities, and have the real romanticist sentiment; and the large painting of *The Gorge, Fontainebleau*, by Mr. Hughes-Stanton, is commendably dignified, and is thoroughly sound in its quiet naturalism. Mr. Moffat Lindner's *Amsterdam*, Mr. Montague Smyth's *Hampstead Heath*, Mr. J. Aumonier's *Evening on a Sussex Common*; *The Court of the Oleanders* by Mr. Alfred Withers, and *La Cité de Carcassonne* by Mrs. Dods-Withers; Mr. Ivystan Hetherington's expansive and atmospheric marsh-land landscape, and Mr. Leslie Thomson's luminous *On the Links*, have all particular claims upon the consideration of lovers of nature; and there are two little canvases by Mr. Fred Yates, *Snow at Rydal* and *Snow at Rydal Park*, which, the first one especially, could bear comparison with the works of the greatest masters of landscape. Mr. Yates sees nature with the eye of a poet, but in seeking for poetic expression he does not forget to explain himself through the medium of skilful and purposeful craftsmanship.

There is a little good sculpture, some of which, like the large equestrian figure *Richard Neville, Earl of Warwick*, by Mr. F.

Joubert, is definitely out of the beaten track. The statue, *Lupercalia*, by Mr. Conrad Dressler can be highly praised for its excellence of modelling and for its good suggestion of movement, and Mr. F. Derwent Wood's *Echo*, Mr. Alfred Drury's *St. Michael*, and Mr. Basil Gotto's *A. Chichele Plowden, Esq.*, for their thoroughly accomplished treatment. The symbolical figure *Man and his Burden*, by the late Roscoe Mullins, is impressively conceived and is free from any touch of extravagance. Among the other things in the exhibition which ought not to be overlooked are two architectural studies, one, an amazingly clever sketch, by Mr. Sargent, and the other, the *Gateway of St. John's College, Cambridge*, by Mr. W. Logsdaile; a series of illustrative drawings by Mr. H. J. Ford; some crayon portraits by Mr. C. E. Ritchie; the miniatures by Mrs. M. L'ewellyn, Mrs. A. E. Emslie, Mrs.



"AT THE WINDOW"

BY T. AUSTEN BROWN



"HOLY GANGES" (ETCHING)

BY M. A. J. BAUER

E. Corbould Ellis, and Mr. Alyn Williams; and the examples of applied art by Miss E. Hallé, Mr. Alexander Fisher, Mr. and Mrs. Arthur Gaskin, and M. Lucien Gaillard. The case of jewellery by this last-named artist is quite fascinating on account of the daintiness of invention and the beauty of workmanship shown in all the things which he has arranged in it. He is a master of this far from unimportant branch of art.

STUDIO-TALK

(From our Own Correspondents)

LONDON.—At the Royal Academy banquet the Prince of Wales commended India as a field for artists. For those susceptible scarcely any artist can evoke the glamour of the East so well as Mr. M. A. J. Bauer, the perfection of whose art has for long placed him in the front rank of living masters of etching. We reproduce herewith a recent plate entitled *Holy Ganges*, recently on view at Mr. Van Wisselingh's.

The Old Water-Colour Society has always an added interest in its summer exhibition, for it is there that Mr. Sargent exhibits. In *The Vagrant* the touches, which seem at once so careless and inspired, have never brought a face to completer reality and intensity of expression of water-colour. The same skill is at its miraculous play in the *Fountain at Bologna* and the *In a Florentine Villa*. Only Mr. Walter Bayes, perhaps, though on a miniature scale and in a less energetic manner, cares for the same kind of things in the art as Mr. Sargent. Other painters are preoccupied with other aims, for Mr. Sargent's aim has grown out of a strange power and the pleasure of exercising it. Sir Ernest Waterlow, Messrs. R. W. Allan, D. Y. Cameron, and James Paterson, as usual, contribute with distinction. Professor von Herkomer is this time experimental; Mr. E. J. Sullivan is here at his best. Full of a lively interest, Mr. Rackham's drawings, outlined as they are in ink, are less in character with the O.W.S. Exhibitions than water-colours not dependent on this line work, which we

Studio-Talk

have seen from his brush elsewhere. A noticeable work is Mr. H. S. Hopwood's *Breakfast Table*.

Amongst younger English painters who by their work are rapidly coming into repute, few stand a better chance of attaining distinction than Mr. F. Cadogan Cowper. His is not an unacademic art in these unacademic days; it subscribes largely to the precedents of painting set by the academic school. The expression of an individuality, however, is not a thing necessarily quashed under these conditions: though an art which is personal and strong without eccentricity or over-statement nowadays seems quite rare. His two pictures, *Marianna in the South* and *Patient Griselda*, which we reproduce, were shown at a recent exhibition of the Old Water-Colour Society. Certain qualities of painting in the picture of *Marianna* especially recommended themselves to us, both in the figure and in the very able handling of still-life. We remarked the well-lighted wall on



"MARIANNA IN THE SOUTH" BY F. CADOGAN COWPER

which the mirror hangs, and the treatment accorded to the mirror itself and its reflections.

Mr. H. S. Hopwood, who has been exhibiting at Van Wisselingh's Gallery some oil paintings, is one of the artists whose work, in the words of Whistler, "is finished from the beginning." Every touch seems to have behind it the weight of freshly received impulse, nothing is mechanical, the exact stage at which the artist leaves his picture is, after all, a matter not of the greatest consequence. Whether the work is slight, unpainted to the point of being merely a suggestion, or whether carried to the furthest limits of finish, one is always pleasurably aware that the artist never paints except in his happiest moments.

At Mr. H. Tinson's Gallery Mr. J. H. Jurren, a Dutch artist, has lately exhibited many skilful chalk drawings and oil-paintings, the latter possessing in many cases fine quality of colour. The subjects, chiefly of a biblical nature, were conceived with imagination.



"PATIENT GRISELDA" BY F. CADOGAN COWPER



THE "LOG CABIN" HOUSEBOAT

DESIGNED BY GEORGE WALTON

Houseboats are for the most part both ugly and inconvenient. Attention to good proportions and harmonious colouring are rarely given, and there can be no doubt that the absence of beauty is a sad fact in connection with the riverside life which with the June weather has launched into full swing. Unique for the reason that the scheme throughout is the product of Mr. George Walton's genius is the "Log Cabin," designed for Mr. Geo. Davison, and now moored adjacent to the Henley Sailing Club boat-house at Wargrave. The "Log Cabin" belongs to that class of houseboat which is constructed with the saloon in the centre, the doorways opening to the side, and the bedrooms and kitchen being at the ends of the boat. An additional boat affording space alongside is almost a necessity with this class of houseboat, and Mr. Walton has devised a fine pontoon for this position. The entire roof is arranged as an



HEADING FOR NOTE-PAPER
BY G. WALTON

additional deck or room. The iron standards supporting the framing for the green canvas roof are bound together by a flat oak rail about 2 feet 3 inches from the deck, which goes all round this upper floor and serves as a sitting lounge for anyone so disposed. Below the oak rail, canvas wind shields are fastened all round the boat, and the space above from the roof to the deck is closed in with curtains or pinoleum blinds, as shown in the illustration. The sentry-box beehive chairs standing one on each side of

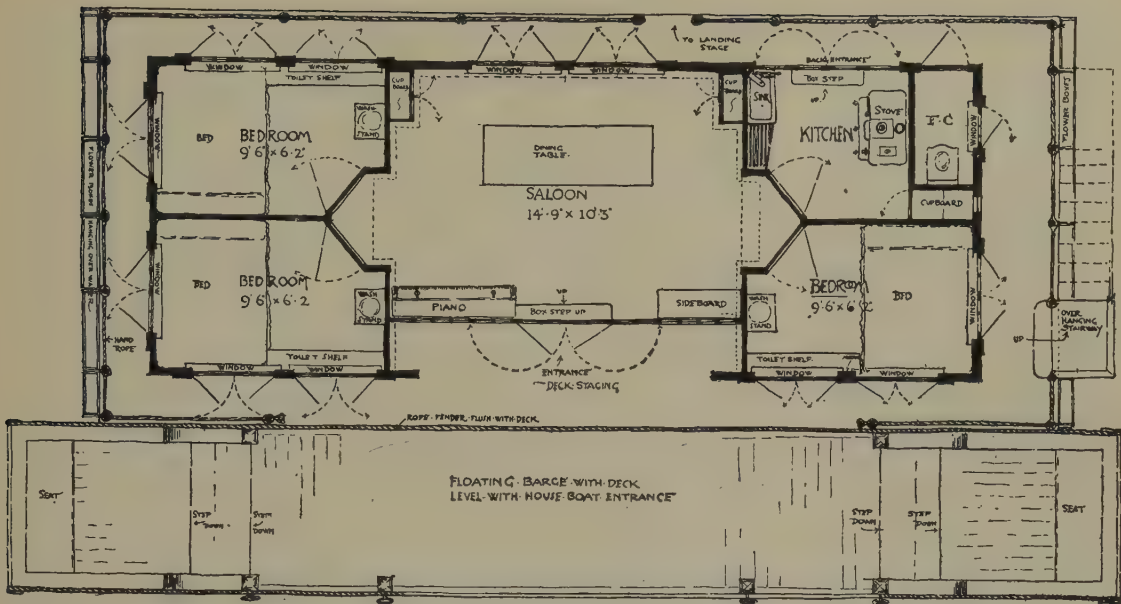
the saloon entrance, are amongst the most ingeniously constructed items on the houseboat. The upper room is furnished with two couches, which serve for sleeping at night when required. There is also a long table for extra big luncheon or dinner parties, and a number of wicker and cane chairs of picturesque design and good construction. The carpet is one of Mr. Walton's many triumphs. The general scheme is a silvery drab



THE "LOG CABIN" HOUSEBOAT

DESIGNED BY GEORGE WALTON

Studio-Talk



PLAN OF "LOG CABIN" HOUSEBOAT

GEORGE WALTON, ARCHITECT

with a soft velvet effect, the border being an American Indian in his birch-bark canoe in approximately a heliotrope and delicate green colour. The walls of the saloon are a simple but effective wood paneling painted white. The chairs and settees are of ebonised wood with rush seats of the Morris type.

At the Clifford Gallery Mr. Yoshio Markino showed last month a number of delightful drawings under the general title of "The Colour of London." We refer to these drawings in our review of the book published under that title.

Mr. Max Beerbohm's caricatures at the Carfax Gallery have been greeted with enthusiasm, the critic of one influential periodical soothing himself with "their tranquil and tender colour" after a visit to the Academy. We prefer to take them at the value prompted by their own *naïveté*. That much of this *naïveté* is affectation could be seen in the *Lord Tweedmouth*, with its inspiring line. With his quite abstract line, "Max" is the Blake of comedy. It is his gift, with a few lines, to transport his subject to a distance so far removed from all feeling but humour that nothing is kind or cruel.

The water-colours by Mr. H. Hughes-Stanton at the Leicester Galleries showed that artist working in a medium which may be said to be new to him. The style which he has formed in it does

not closely remind us of the note which is so personal in his oils. Apparently he has not discovered yet all the pleasantest qualities of water-colour; this he has done in the case of the oil medium.



THE "LOG CABIN" HOUSEBOAT: DINING SALOON
DESIGNED BY GEORGE WALTON



LEADED PANEL: "ANGEL OF JUDGMENT" BY WM. GLASBY

Mr. Hughes-Stanton is never happier in these water-colours than in noting the effect upon open country of capricious weather. Mr. Wilfred Ball's agreeable art was represented in an adjoining room with many water-colours of Yorkshire and Warwickshire.

One of the most attractive May exhibitions was that of the Water - Colour Drawings at the Paterson Gallery in Bond Street. Here were many interesting things—Mr. William Nicholson, in his best mood, touching reality with fancy, or fancy with reality—we do not

know quite which—in *The Evening Drive* and *The Mirror*; Mr. Crawhall, subtle and dexterous as ever in his two or three paintings. Here was a strange face, full of haunting meaning, by Mr. James Pryde, drawn with extraordinary power. Mr. Rackham was breaking fresh ground in the purest form of water-colour art. Curiously old-fashioned in feeling was Mr. Orpen in a little pen-drawing, evidently the study for a picture. Messrs. J. M. Swan, R.A., G. Clausen, A.R.A., D. Y. Cameron, altogether more realistic in their aims, were to be seen to great advantage.

In the illustrations we give of some recent work by Mr. William Glasby may perhaps be discerned traces of the influence of Mr. Henry Holiday, with whom he was for a long period associated; at the same time, they are by no means wanting in original feeling. Mr. Glasby pays special attention to the quality of colour,

avoiding both the crudity and timidity often seen in modern windows; and while using the richest colourings he contrives to blend them in such way that the power and joyousness of the colour is maintained.

The Exhibition of The Home Arts and Industries Association, held annually at the Albert Hall, cannot fail to create interest, though to those who hope to find much work possessing artistic merit the exhibition is usually disappointing. Yet it must be admitted that the Association is doing excellent work, and well deserves the encouragement and patronage which it enjoys. We would, however, point out that it is desirable not to invite the Press to view the Exhibition before it is complete, as under such circumstances it is impossible to seriously criticise the work. On the Press day of the Exhibition, held last month, several of the exhibits were not unpacked, while



EAST WINDOW, SEREMBAN CHURCH, STRAITS SETTLEMENT BY WM. GLASBY



REREDOS IN LEIGHTON BUZZARD PARISH CHURCH
DESIGNED BY G. F. BODLEY, R.A.

others were carefully covered over. Amongst the work which could be seen the display of Ruskin pottery (Mr. Howson Taylor) was the most important, while the Compton School, under the direction of Mrs. G. F. Watts, showed some good examples of terra-cotta ware. In our notice of the previous exhibition we had occasion to favourably mention a chest exhibited by the Wilton Industries (Mr. F. A. Rawlence). This year the class sends another excellent piece, the wrought and polished ironwork being good both in design and workmanship.

Some very creditable work has recently been executed by members of the Leighton Buzzard class. The donor of the reredos shown in our illustration stipulated that the manual

work should be done by local craftsmen. The designs were made by Mr. G. F. Bodley, R.A., under whose supervision certain members of the class were entrusted with the wood-carving and with the embossing in leather of the four angels occupying the two doors of the triptych. These figures were embossed in low relief and then silvered and lacquered a gold colour, the drapery and wings being alternately coloured green and red in the four panels. It is believed that this use of leather is practically the first instance in modern times of its application to definitely ecclesiastical



TWO OF THE PANELS SHOWN IN THE ABOVE ILLUSTRATION
WOOD-CARVING BY H. WIBBERLEY: FIGURES EMBOSSED
IN LEATHER BY MINNIE KING AND ARTHUR SMALLBONES

Studio-Talk

decoration, and Mr. Bodley has declared himself satisfied with the result. The wood-carving was done by H. Wibberley, and the leather work by Minnie King and Arthur Smallbones.

At the Dowdeswell Galleries last month Mr. Walter Crane showed an interesting series of water-colours of India and Ceylon made during his recent tour in the East. These drawings, by their dignified simplicity of conception and strength of execution, merited careful consideration. Particularly impressive were the *Snow Peaks of the Himalayas, from Darjeeling*, and *Kinchin-Junga, from Darjeeling—Early Morning*, awe-inspiring in their suggestion of an indefinable solitude. Another striking composition was *The Taj-Mahal*, with the great temple bathed in the pale, weird light of the moon, giving to the scene a sense of the mystery and silence of the night. Amongst other fine achievements we noted *The Maharajah's Palace, Udaipur, After Sunset—Gwalior*, and *The Great Gate of the Temple, Tanjore*.

The International Art Gallery in King William Street was, during May, devoted to the exhibition of the London Sketch Club. Among many noticeable works were pictures by Messrs. Hughes-Stanton, Dudley Hardy, Walter Fowler, Geoffrey Strahan, W. Lee Hankey, René Bull, John Hassall, S. Baghot de la Bere, David Wilson, Lance Thackeray, and sculpture by Messrs. Adrien Jones and Courtenay Pollock.

A small room at the Mendoza Gallery was occupied last month by some admirable water-colours of English flower gardens, the work of Miss Lilian Stannard. The skill displayed in the selection and rendering of the subjects was such as to place the collection on a higher level than that usually reached in exhibitions of this character.



PAINTED PANEL FOR SCREEN BY HILDA WARLOW



STENCIL NURSERY FRIEZE

BY JESSIE BESWICK

LIVERPOOL.—The recent comprehensive exhibition of students' work in the City School of Art, at the Walker Art Gallery, brought out very noticeably the steady maintenance in the good quality of painting and drawing from the life, and the advance made in modelling. Examples of good anatomical study of the male figure in action, by Thomas Shaw and George Capstick, and *The Miner*, by Robert Blackburn, displayed very even merit. A life-size study entitled *Bacchus*, by Robert Shearer, intended

Studio-Talk

as portion of a design for a fountain, was very gracefully posed. Frances Craine's model for pedestal and bowl of fountain in marble, surmounted by a bronze nude figure, was a cleverly thought-out design. Her simply-draped and well-posed *Flower Seller* appeared even more commendable as a composition. Margery Doggett has decidedly improved upon her previous essays in composition, and in her study of *Eve* she showed fine feeling. Evidence of careful training was shown by Florence Gill in a fine little group, *St. Francis and the Birds*, partly executed in alabaster, and two other works. An excellent study of a female head, by E. Spicer, a gracefully-draped *Ceres* by H. Bathgate, a recumbent figure, *Elaine*, by S. M. Johnson, a nude study by T. Rogers, and draped head by H. Quale, all deserve notice,



LITHOGRAPH PANEL : ONE OF A SERIES ILLUSTRATING HISTORIC FASHIONS BY FLORENCE K. LAVEROCK

There was a less important display of needlework design on this occasion than in previous years. An embroidered mantel-border and a panel for screen, both by Helen Bishop, represented the best examples.

A good quality of bold design and colour appeared in the two lithographs by E. R. Smart, entitled *The Windmill* (three colours) and *From the Spanish Main* (five colours). This quality was noticeable, too, in the stencil illustration *A Village Fair*, by Margaret Lloyd, and the *Nursery Frieze*, by Jessie Beswick, reproduced opposite. Two book plates of heraldic design, by E. G. Hallam and Kitty Pengelly, were

good examples of penwork, and an effective design for "University Students' Song Book" cover, by William Ellis, together with two book-cover designs by Helen Bishop, attracted attention. A well-designed theatre poster, introducing *Lady Macbeth and the three witches*, was by Jessica Walker. *Cinderella*, a humorously-treated poster, and a confectioner's window card were decidedly graceful and ingenious compositions by Edith Walters. In a similar show-card subject, Dulce Dickinson displayed effective drawing and quite attractive colour. Very interesting were a series of panels illustrating *Historic Fashion*, lithographed by Florence Laverock. Successful also in its colour scheme was the painted panel for screen by Hilda Warlow.



IRON GRILLE
BY THE WROUGHT
IRON CLASS, LIVERPOOL
CITY SCHOOL OF ART

The work exhibited by the Wrought Iron Class was mainly of quite mediocre design, upon which much good craftsmanship was wasted ; and nothing remarkable appeared in the jewellery produced by



"MAXIMINO DE SEGOVIA"

BY MISS M. CAMERON

the Enamelling Class : a copper and enamel pendant by Susan Firth being perhaps one of the best of the examples exhibited.

H. B. B.

proposed as an associate of that body ; but hitherto ladies have only been selected as honorary members. Her pictures have also been hung at the

EDINBURGH.—Miss M. Cameron is not the first Scottish artist who has come under the influence of Spain, and received inspiration from the picturesqueness of the everyday life and the beautiful scenery of that country. It will be seen from the illustrations given here that she has studied very carefully the characteristics of the Spaniards, their habits and their costumes ; while her versatility is exemplified in the decorative landscape *Segovia, Castille*, which is now being exhibited at the Royal Academy. It is a well-composed picture, in which the colour scheme is simple and the distance well suggested. The two figure subjects are admirable studies of character and expression, showing shrewdness of observation and vigorous execution. Miss Cameron is a regular exhibitor at the Royal Scottish Academy, and has twice been



"SEGOVIA, CASTILLE"

(Royal Academy, 1907)

BY MISS M. CAMERON



"THE CARD PLAYERS, CASTILLE"

(*Salon des Artistes Français, 1907*)

BY MISS M. CAMERON

Glasgow Institute, the Paris Salon and the Carnegie Institute, Pittsburg.

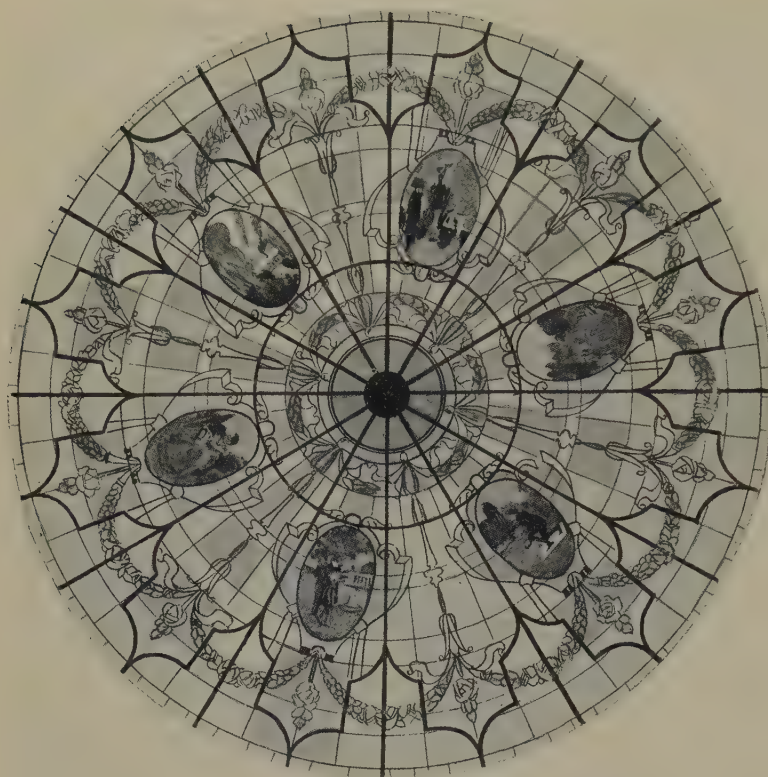
GLASGOW.—Marine designers have not come within the sphere of influence of the modern movement, and, in special cases, where an outside architect has been called in to advise his advice has been sought because of a reputation established along classical lines; in this way the claims of modern art have gone unheeded. The difficulties presented in marine glasswork have hitherto put æsthetic considerations out of court: vibration, curvature, peculiarities of lighting, and other features have monopolised attention. But the modern artist recognises no difficulty; with an innate adaptability he can enter a new field and command immediate success.

A visit to the studio and craft rooms of Oscar Paterson, interesting at all times, is doubly so at present because of the activity over a novel process of stained glass work chiefly designed for ship decoration. Many examples of the

noted glassworker's new development may be seen. The process might be termed a variation in Venetian glass technique, by cloud-like etching, brilliant facet-cutting, engraving and enamelling.

Another new method of his—"Ivory," to give it a designation—is a fluorescent glass, like the "uranium" variety, flashed on one or both sides, the effect, ornamental or pictorial, being produced by first etching with hydrofluoric acid, then decorating by engraving and cutting, finishing, in fact, with the lapidary's art.

Amongst the striking examples in the new process are the design for a curved ceiling of a ship's smoking room—glass, mostly white, cut and engraved for refraction; sides, inlay of opalescent glass; centre filling, glass of peculiar texture; all leadlines of cored steel to lessen vibration; design for a roof-light cupola in French style with Watteau panels, and enamelled ovals; one for a saloon cupola in similar style; and another for a lounge or music-room, all white to avoid the diminution of light—chiefly leadwork here, little



LEADED GLASS PANEL FOR DOME OF LADIES' ROOM

BY OSCAR PATERSON

brush-work of any kind; made up of Venetian glass, modelled glass, and Norman slabs. In this parts are cut and engraved, not by way of indicating a pattern, but to give that quality of texture so interesting to a surface.

The latest addition to the list of Glasgow restaurants, "The Arcadian Gallery," at 132 St. Vincent Street, is likely to be popular because of the novel idea of introducing a continuous exhibition of pictures by contemporary artists along with a measure of food reform on vegetarian lines. The premises are bright and appropriately fitted for the purpose, and if there be anything in the theory of the French scientist that nervous diseases may be entirely cured by the use of certain colours, "The Arcadian Gallery" may work a marked change in the temperament of its *habitués*.

The white wood-work and brown paper walls have a soothing effect, and form an excellent background for the pictures. A feature in the permanent decoration of the saloon is the effective pastel drawing in the panel over the mantel, by Henry T. Wise, the artist who planned the structural alterations and the interior scheme also.

J. T.

DUBLIN.—The troubled times which have fallen upon the Royal Hibernian Academy would seem to have had no injurious effect upon its annual exhibition. This year the Academy opened a month earlier than usual, to enable exhibitors to transfer their

works, if necessary, to the exhibition of International Art now being held in Dublin; and if unequal in merit the collection included some works of quite remarkable interest and worth. The portraits were the chief attraction, and incomparably the finest of these was Mr. Sargent's presentation portrait of *Mr. Hugh Lane*—a magnificent study, considered simply as a work of art, faultless in



SALOON AT THE ARCADIAN GALLERY, GLASGOW

DESIGNED BY HENRY T. WISE

Studio-Talk

drawing, brilliant in execution, the tones perfectly balanced, the values subtly indicated, and, besides this, a remarkably truthful likeness.

Some of the other portraits exhibited were also quite admirable. Notable amongst these were Miss Purser's portrait of *Dr. Atkinson*; Sir George Reid's portrait of the late Chief Secretary, *Mr. James Bryce*; Mr. Charles Shannon's portrait of *Robert Gregory*; Mr. William Orpen's *Mrs. Fry*; Mr. Lavery's *Lady in Pink*; and Mr. Dermond O'Brien's portrait of his father.

Among the Irish landscape painters represented, Mr. Hone took a leading place. His work has the unconcernedness of nature; his temperament has become so fused with his subject that his work seems free from all artificial conventions. Mr. Hone reveals not his own temperament alone, but an elusive, haunting spirit that seems to become almost visible as we gaze—the very soul of the country which he has loved to paint. Amongst the other exhibitors of landscape may be mentioned Mr. Vincent Duffy, Mr. Dermond O'Brien, Mr. H. Scully, and Mr. Henry Allen.

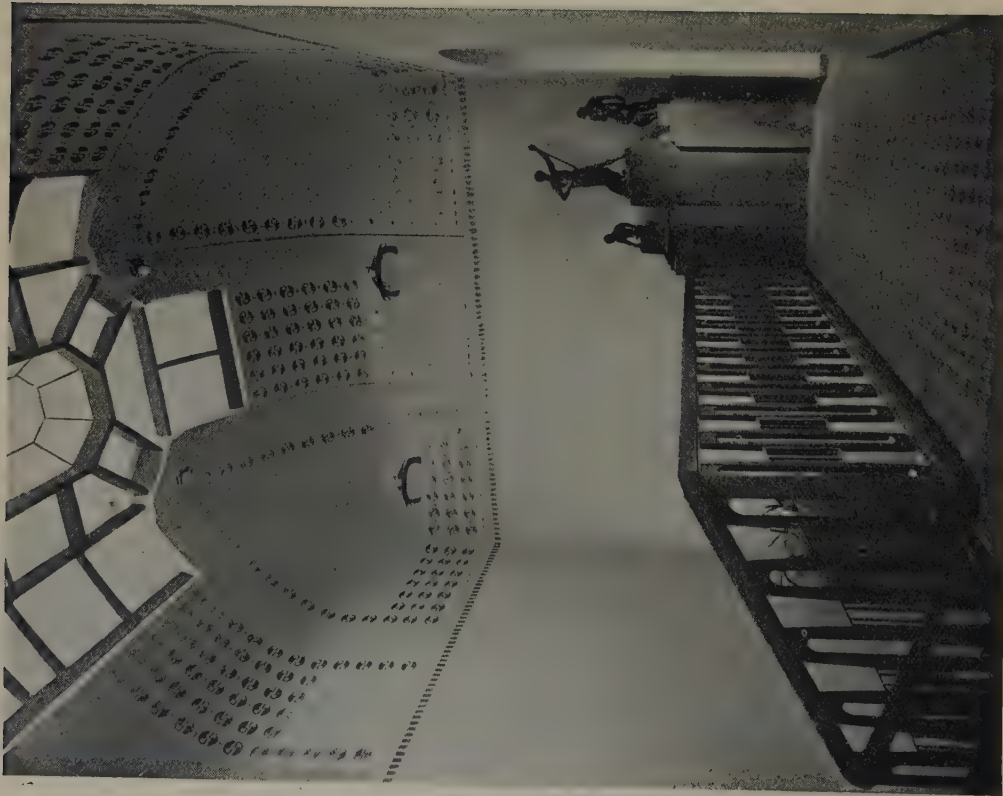
Public opinion in Ireland is overwhelmingly hostile to the proposal that the Academy school be abolished and its place taken by a Government school under the control of the Department of Agriculture. It is felt that, however many the shortcomings of the Academy may have been in the past, nothing would be gained by the transfer of its school to a Department which already has more irons in the fire than it can conveniently heat. There is a strong feeling against setting up a new edition of South Kensington in Ireland, and a strong

desire that the Academy, which has recently shown evidences of a progressive spirit, should receive practical encouragement at the hands of the Government instead of extinction. The one reform that is really needed is the strengthening of its teaching staff.
E. D.

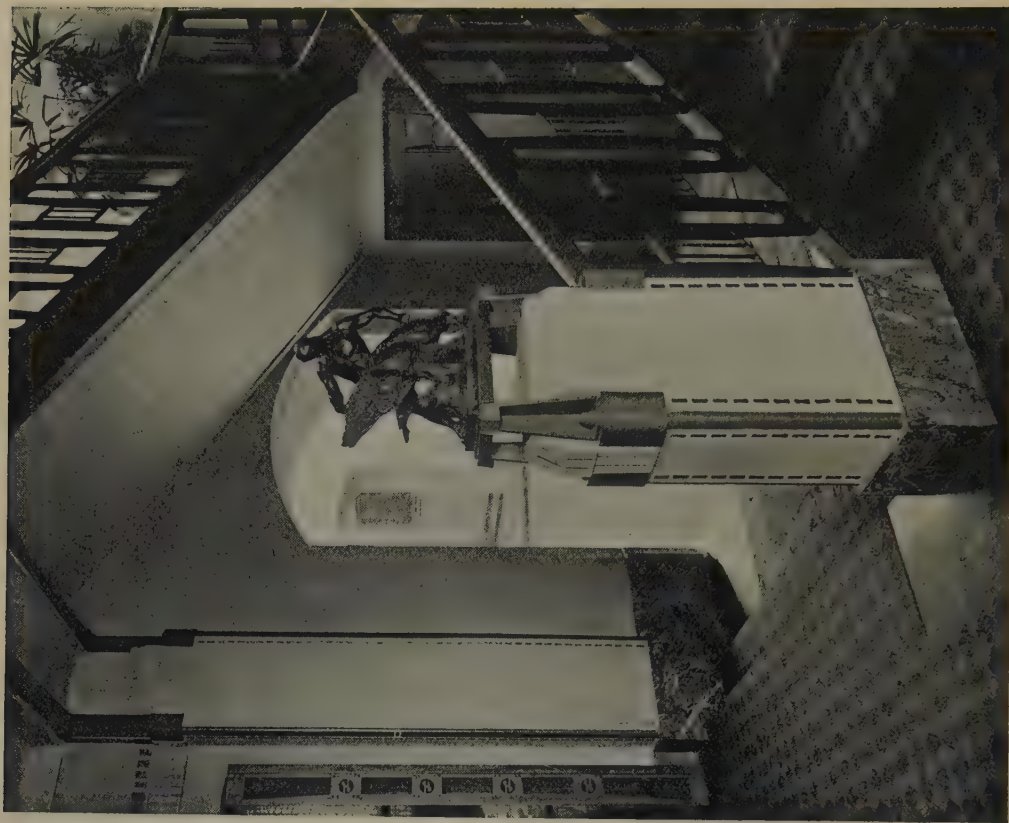
WEIMAR.—The modern art movement has developed first of all in that department of architecture to which, here in Germany, the term "profane" is applied—that is to say, in cottages, stores, warehouses, factories, railway stations, interiors of private houses, libraries, and generally in that sphere of art covered by the term "Innenkunst"; and its most conspicuous trait is a tendency towards the expression of pure logic and common sense, by aiming at simplicity of construction. This evolution, which gives rise to problems



LOBBY AT MR. GUTBIER'S GALLERY, DRESDEN DESIGNED BY H. VAN DE VELDE



LANDING AT MR. GUTBIER'S GALLERY, DRESDEN
DESIGNED BY H. VAN DE VELDE



LOBBY AND STAIRCASE AT MR. GUTBIER'S GALLERY, DRESDEN
DESIGNED BY H. VAN DE VELDE

Studio-Talk

of an ethical as well as an æsthetic nature, encounters difficulties where, as often happens, a building or suite of rooms has to be re-adapted to purposes for which the original style and character of the design are entirely unsuited.

Prof. van de Velde has lately met with marked success in dealing with these and other problems confronting him. His method of treatment, which at one time showed a preference for the flowing line, is now characterised by a strict adherence to the straight line and rectangular style; this is well exemplified in some of his later productions, as, for instance, the library of the Nietzsche-Archiv at Weimar, Count Kessler's drawing-room, and various other private apartments at Lübeck, Kiel, Chemnitz and elsewhere, and again in the counting-house of a bank at Mannheim.

The designs here illustrated comprise a part of the premises of Mr. Gutbier, the art dealer, formerly known as the Arnold'sche Hofkunsthändler. In the staircase the iron portions, instead

of being concealed, have been intentionally left uncovered, and such use of the material naturally gives rise to new problems of form and colour. Besides iron, the materials used include stained oak, marble and plaster; the colour scheme is blue, with grey and gold for the stencil ornament on wall and ceiling. Turning next to the ante-room, the walls here are held in grey and pink; the glass cabinets containing silverware, jewellery and pottery from the Thuringian Factories at Bürgel, near Jena.

W. S.

PARIS.—Notwithstanding the preparations for the opening of the annual salons, numerous small exhibitions were held here in private galleries during the month of April. The most important among them was the one held at the Cercle Volney, where a retrospective exhibition of the works of Henner was arranged by a group of his ardent admirers. The collection enabled one to study the evolution of this highly gifted master, who, while continuing faithful to the same form of art, was unfortunately



A ROOM AT MR. GUTBIER'S GALLERY, DRESDEN

DESIGNED BY H. VAN DE VELDE

unable with advancing years to maintain the same standard of craftsmanship. On comparing some of his works painted before 1870 and others more recent, it could be seen that the peculiar pallor and cadaverous appearance of the flesh in some of his female figures are qualities belonging to his last years, which were years of decadence. But how pure and fresh were the flesh tones in such works as *Adam et Eve devant le Corps d'Abel*, *le Pêcheur et le petit Poisson*, *le Paysan en blouse bleue*, *le Garçonnet*!

At the Petit Galleries there was an interesting exhibition of engravings and coloured etchings by M. Pierre Waidmann. In the large saloon of the same gallery the annual display of the Society of Pastellists was a brilliant affair, while the smaller rooms in the Rue Godot de Mauroi presented an attraction to connoisseurs in a collection of drawings and pastels by M. Henri Zuber. Artists of Normandy were in evidence at the Galerie des Artistes Modernes, where they showed some very picturesque scenes and landscapes solely emanating from that region and replete with local colour.

H. F.

BERLIN.—The exhibits from the Emperor's majolica and terra cotta workshops at Cadinen attracted crowds to the rooms of the Hohenzollern Kunstgewerbehaus. The Emperor bought the estate, which is on the north-eastern border of Germany, in 1898, and as the clay was found suitable for terra cottas, his Majesty, as landlord of this district, thought the emigrating tendency of the East Prussian population might be checked by creating a new branch of industry. Artistic wishes were satisfied by the association with it of sculptors like Manzel, Baumbach, Begas and Felderhoff for designing models. In 1905 work rooms for majolica were opened. In this department Mr. O. Bachmann superintends, and the painter Paul Heydel in Berlin supplies choice copies from Italian patterns, and also new designs. Cadinen has already furnished architectural ceramics for public and private buildings, and if the quality and quantity of the clay layers do not disappoint experts the Royal Cadinen Factory will certainly flourish.

The Secession and the Great Berlin Art Exhibition have just thrown open their doors. We shall speak more fully of these most important of all German exhibitions later, but this much

may for the present be said, that they certainly prove that German art makes steady progress. The Secession is bearing fruit everywhere, but it is regrettable that its leaders are still propagating a too pronounced spirit of coarseness and dash which is hurtful to the modest spirit of the highest art. The Grosse Berliner Kunstausstellung is not only a success in the matter of artistic results, but also in that of interior decoration. J. J.

VIENNA.—A talented young sculptor whose work I should like to bring to the notice of readers of THE STUDIO is Richard Jakitsch, a native of Graz, in Styria. As a student at the Imperial Academy here, where he studied under Professors Kundmann and Hellmer, he won many prizes, culminating in one awarded by the Government, of the value of £150, which enabled him to prosecute his studies in Rome. It was fortunate for him that great as was the impres-



"HUMANITY"

BY R. JAKITSCH

Studio-Talk



PART OF FIGURE FOR A TOMBSTONE BY R. JAKITSCH

sion made upon his mind by the masterpieces which there abound, he had sufficient independence of spirit to preserve him from becoming a mere copyist—a fate which it is to be feared only too often overtakes many of the young men whose student days are attended by success. Jakitsch exhibited at the International Exhibition at Paris in 1900, and was awarded honourable mention for his work. Among numerous commissions which have been entrusted to him during the brief interval since his student days in Rome, may be mentioned the memorial to the celebrated African explorer, Emil Holub, in the Central Cemetery, Vienna, a work marked by much originality of conception. A more important work is the monument over the grave of Countess Chodulinsky, symbolising *The Resurrection*. It is a work marked by deep religious

feeling. Of the examples of his work here reproduced the head is from a tombstone in a cemetery in Upper Austria and is chiselled in Dalmatian marble. The entire figure is larger than life size, and reclines at the foot of the headstone. The group of figures called *Humanity* is in the vestibule of the Institute for the Blind in Vienna, and the meaning of the title is obvious. The third subject is an Italian *motif*—the two fisher boys are seated on the shore



"ECCO LÁ!"

BY R. JAKITSCH

intently gazing into the dim distance, and have caught sight of the vessel which may be bringing back a parent. "There she is!" they exclaim. These examples are, I think, sufficient to show that Richard Jakitsch possesses genuine artistic feeling and psychological insight.



DOG

BY EMILIE SIMANDL

I regret that owing to an unavoidable mistake in my article on the Arts and Crafts Schools, two or three months ago, a plaster model was accredited to Nora von Exner, a student in Prof. Metzner's class, instead of to Emilie Simandl, who belongs to the same class. This talented young sculptress is a native of Znaim, in Moravia, and studied three years at the "Fachschule" for pottery

Studio-Talk

there. On finishing the course there she was awarded a special stipend, which enabled her to come to Vienna and study porcelain manufacture and design under Prof. Linke. She now, however, devotes her whole attention to sculpture, and shows marked talent in this direction. . . . A. S. L.

WARSZAWA.—It by no means frequently happens that the appearance of works by a hitherto unknown artist on the walls of the permanent exhibition of the Warsaw Society of Fine Art is regarded as an artistic event. And still more rarely, perhaps, does it happen that politico-social incidents, which are fresh in the memory of everyone living and have not yet been subjected to the sobering influence of time, come to be embodied in works of art. An instance of this unusual conjunction of *actualité* and genuine artistic perception is furnished by the paintings, here reproduced, of Maurice Minkowski, a quite young Polish painter of Jewish origin.

The *motifs* for these paintings were afforded by the barbarities perpetrated in the course of "pogroms" at Bialystok and Siedlce, atrocities which have called forth a cry of horror from the whole civilised world. As an artist, however, endowed with the instincts and feelings of an artist, Minkowski has naturally avoided the lurid presentation of a newspaper reporter, and has refrained from upsetting our nerves with pictures dripping with blood. The sufferings of his co-religionists have, of course, made a deep impression on his mind, but his strong emotion has found vent in broadly-treated *genre* paintings and drawings, in which anything savouring of theatrical

sensationalism has been studiously suppressed. Neither in the picture called *Homeless*, nor in that in which the young artist presents to our view a group of unhappy people who have just emerged from the horrors of a "pogrom," is there any attempt to import dramatic gesture or to show signs of poignant anguish in the features of the creatures depicted. Has he not, on the contrary, by investing his characters with a stolid calm, and concentrated resignation, given a far more striking and suggestive effect than any tragic, passionate presentation could produce? The artist's intense psychological vision enables us to discern in the faces we see in his pictures a consciousness of wrongs endured and hopelessness for the future. It is, indeed, a matter of surprise to find so youthful an artist gifted with the power of expressing human pathos with such sincere feeling and such artistic restraint.



"HOMELESS"

BY MAURICE MINKOWSKI



"VICTIMS OF A 'POGROM'"

BY MAURICE MINKOWSKI

Minkowski's unusual talent as a draughtsman, and the individuality of his treatment of the human figure are apparent at the first glance, even in a black-and-white reproduction. His pictures, however, reveal in addition a strong sense of the beauty of paint, and the harmony of the various patches of colour in them points to a subtle sense of colour. The brown check shawl, the flesh tint of the exposed bosom, and the blue dress of the girl in the picture called *Homeless*, constitute a very pleasing colour-harmony, which is accentuated by the subdued, melancholy tone of the painting as a whole. In the other picture the young girl lying down to the right, with half-open eyes, pale complexion, light reddish hair, and blue blouse, is in itself a very fine bit of painting, while in the harmonious rendering of the clothing and red stockings of the wounded little girl in the middle and the blue china mugs the quality of the painting may be called refined. On the whole his male types are less successful, both from a psychological point of view and as regards their colour treatment.

Maurice Minkowski was born in Warsaw, and

has only recently completed his studies at the Academy of Fine Arts in Cracow, where he distinguished himself. The first works with which he has made his *début* (besides the two reproduced there is a third which should be mentioned, called *The Invalid Sister*, an admirably painted figure of a girl in blue) prove that he has reached an almost disquieting stage of technical and artistic maturity. Let us hope his future development may be in the same upward direction as hitherto. P. E.

MANNHEIM.—The Jubilee Exhibition of Art and Horticulture, now being held here under the patronage of the Grand-Duke of Baden, is evoking great interest throughout Germany. It occupies an area of about ninety acres, the greater part of which is laid out in a novel and original manner, in accordance with the independent ideas of artists and garden architects (a recognised profession in Germany). The schemes comprise a natural amphitheatre formed by tiers of flowers, an old Roman garden, a garden of old-fashioned flowers, a model villa garden, a Japanese garden, and numerous other interesting features.

Studio-Talk

STOCKHOLM. — It is with unvarying satisfaction and interest that one always returns to the work of that admirable society, "Handarbetets Vänner," Stockholm, in every respect a model institution. New ideas and new schemes are constantly being brought forward by the many gifted artists who are connected with the Society, and an appreciative and understanding *clientèle* makes it possible to realise them. Of late, linen has in many cases replaced wool in their weavings, in which new departure, if one may call it so, Mlle. Carin Wästberg, the present artistic manageress, takes a warm interest. Linen under many circumstances assumes an almost silky gloss, and the colours of "Handarbetets Vänner," generally vegetable colours, are famed for being singularly chaste and refined. In the way of ornamentation during the last year or two some highly original and decorative designs have been introduced, and the matching and

blending of colours is often extremely happy and quaint.

Amongst the accompanying illustrations the first place, by rights, is due to a very large and handsome gobelin, a present to the Crown Princess of Sweden on the recent occasion of her silver wedding, from a number of Swedish ladies. It is designed by Mlle. Lotten Rönqvist, is 11½ ft. by 10 ft., and was woven by nine ladies in the short time of four months. The tapestry, *en verdure*, represents a view from Skeppsholmen, Stockholm, the royal palace appearing in the distance. Carnations, the favourite flower of the Princess, ornament the foreground. In the broad border oak and lime alternate, and within these are to be found the coats-of-arms of Sweden and Baden, of the City of Stockholm, and of the twenty-four Swedish provinces; they are worked in gold and silver, and silk is also used in several places.



GOBELIN PRESENTED TO THE CROWN PRINCESS OF SWEDEN

DESIGNED BY Mlle. LOTTEN RÖNQVIST AND
EXECUTED BY HANDARBETETS VÄNNER, STOCKHOLM



"FUGA": LINEN HANGING
DESIGNED BY Mlle. CARIN WÄSTBERG
EXECUTED BY HANDARBETETS VÄNNER,
STOCKHOLM

A hanging designed by M. Gunnar Hallström represents the old Northern myth of the Yggdrasil. The warp is here vertical, contrary to what is the case with all old and most modern tapestries; the mode of weaving appears from the fringe-like warp ends at the bottom. The dyeing has been done by Mlle. Märta Leijonhufvud, but the colours in this case are not vegetable, inasmuch as these would not lend themselves to the hues and tones insisted upon by the artist. On this page is also shown a *hauteline* hanging in linen, designed by Mlle. Carin Wästberg. In the summer of 1903 the sounds and the contours of the young forest at Hardinge inspired Mlle. Wästberg with this subtle and charming design, and the hanging is known as the "Hardinge Fuga."

Ecclesiastical embroidery forms an important department of the "Handarbetets Vänner," and affords excellent scope for work of great beauty.

As an adequate example, we reproduce an antependium, designed by the well-known architect, M. Ferdinand Boberg, whose rare gift of ornamentation may be recognised more especially in the central design. The material is red velvet with silk and gold embroidery. Another antependium, designed by Mlle. Agnes S. Skogman, is of violet silk, worked with silk, silver and gold. The thistle has formed the ornamental *motif*. A portion of an antependium designed by M. Falkenberg, architect, is also illustrated; it is of



"YGGDRASIL" HANGING
DESIGNED BY GUNNAR HALLSTRÖM
EXECUTED BY HANDARBETETS
VÄNNER, STOCKHOLM



ANTEPENDIUM

DESIGNED BY AGNES SKOGMAN

EXECUTED BY HANDARBETETS VÄNNER, STOCKHOLM

red cloth with violet
brocade application
and silk embroidery.

Cushions, large and
small, simple and
elaborate, have
emanated in large
numbers from "Han-
darbetets Vänner."
The first of the two
on page 81 is a silk
cushion, embroidered
with silk; its old-time
pattern has been
adapted by Mlle.
Maria Adelberg. The
other is a linen
cushion. G. B.



DETAIL OF ANTEPENDIUM

DESIGNED BY FALKENBERG, ARCHITECT

EXECUTED BY HANDARBETETS VÄNNER,
STOCKHOLM

MELBOURNE.
— The
Public
Library

Trustees have de-
cided that in future
the Felton Bequest
Fund is to be used
for purchasing repre-
sentative works by
artists of pre-emin-
ence in the art-world,
rather than in the
indiscriminate col-
lecting of works of
a merely momentary
popularity — a de-
cision that is to be
commended.

J. S.



ANTEPENDIUM

DESIGNED BY FERDINAND BOBERG

EXECUTED BY HANDARBETETS VÄNNER, STOCKHOLM

Studio-Talk



EMBROIDERED CUSHIONS

DESIGNED BY MARIA ADELBERG AND
MARIA SJÖSTRÖM. EXECUTED BY
HANDARBETETS VÄNNER, STOCKHOLM
(See *Stockholm Studio-Talk*)

ATLANTA, GEORGIA.—The season of 1906-1907 marked a renaissance of art interests in the Southern States of America. As was emphasized by Mr. James B. Townsend, of New York, in his address at the opening of the art exhibition recently held here, art in the United States had its beginning in the South. Early settlers of gentle birth brought to the South not only art treasures, but an inherited love and knowledge of art, and families of wealthy Southern planters even crossed the sea to have portraits painted by Reynolds, Romney, or Gainsborough, perhaps, or sat for portraits to Gilbert, Stuart, Copley, the Peales, Trumbull, Jarvis, and later to Sully and other American masters. The Civil War closed to this part of America for a time the avenues of culture, and it was not unnatural that art should be the last to revive. Mr. Townsend was in 1901-2 director of art at the Charleston Exposition, and becoming convinced of the development

in the South, organised in 1906 among the principal Southern cities a co-operative movement which enables these cities to obtain at minimum cost an exhibition representative of the best in American art. Nashville, Tennessee; Atlanta, Georgia; New Orleans, Louisiana; Tampa, St. Augustine, and Palm Beach, Florida; Charleston, South Carolina; and Baltimore, Maryland, are among the cities which have held or contracted for the exhibition.

Apart from the interest which attached to the exhibition as the achievement of the first concerted effort made by the new South toward art development, the merit of the pictures was of the highest. Taken as a representative collection of American paintings, it would indicate that the promise of American art lies in the landscape painter. Many admirable examples of landscape painting were to be seen, such as the *Autumn Scene, Peekskill*, by George Inness, Sr. (deceased); a *Landscape*, by John Twachtman (deceased); George Bogert's *Autumn Sunset*; *November Pastures*, a notable picture by H. W. Ranger; *The Valley*, by Gifford Beal, beautifully painted and possessing fine atmospheric qualities; Charles Warren Eaton's



"THE SECRETARY"

BY WALTER MCEWEN

(Photo, *Jessie T. Beals, New York*)

Studio-Talk



"THE TURKEY HUNTER"

(Photo. J. A. Lyon, New Orleans)

BY E. IRVING COUSE

Sentinel Pines, satisfying in the simplicity of its composition and in the harmony of its colour relations; E. Irving Couse's *Turkey Hunter*; *Night—The Pool*, by Harry Haviland Osgood, a picture in which the mysterious charm of the "huge and thoughtful night" is wonderfully embodied; Lewis Cohen's *Autumn*, vigorously but delicately painted and exquisite in colouring; *The Sycamore*, by W. L. Lathrop; Ben Foster's *After the Rain*; A. T. Van Laer's characteristic *Evening*; an exquisite sunset scene by R. C. Minor; *A Coming Storm* by A. H. Wyant (deceased); Isaac Josephi's daintily painted *Landscape*; *The Lilliputian Boatlake*, a graceful piece of work by William Chase; Arthur Parton's *Summer Showers*; R. A. Blakelock's *Cloudy Morn, Maine*; Arthur Dawson's *Wood Interior*; *Woods in Spring*, by Leonard Ochtman; Wm. Howe's *On the Road to Market*; and W. Merritt Post's *Lowland Farm*. Leon Dabo's *Hudson River* stood

alone in its mystic beauty and peculiar atmospheric qualities. This painter's unique work has been termed "the impressionism of Whistler projected into infinite possibilities."

A great picture of the exhibition was Robert Henri's *Spanish Dancer*, a wonderful piece of work, virile and compelling, and done with bold, impassioned strokes of the brush. The boldness of the pose, the devilry in the black eyes, the wonderfully painted arm, throat and chest, made an *ensemble* pulsating with life and colour. Other figure subjects worthy of mention were Douglas Volk's *Boy with Arrow*, Walter Mc-

Ewen's *The Secretary*, Luis Mora's *Spanish Lady and Maid*, Henry Mosler's *Dutch Woman*, Charles



"THE SYCAMORE" (Photo. J. A. Lyon, New Orleans) BY W. L. LATHROP

Reviews and Notices

Naegele's *Hercelia*. Among excellent marine pieces Marcius Simons' *Silver Hour* was especially noteworthy. Mention of many other meritorious works must necessarily be omitted because of lack of space, there being over one hundred artists represented in the collection. S. ARMSTRONG.

REVIEWS AND NOTICES.

On Art and Artists. By MAX NORDAU. (London: T. Fisher Unwin).—7s. 6d. net.—As a contribution to the literature of æsthetics this book is a disappointment coming from so clear a thinker, but a scientist gifted with artistic sympathy and with an unusual amount of courage. Dr. Nordau writes interestingly; he is not at pains to square his opinions with accepted ones of the day, and his contempt for insincere and evasive criticism is admirable. In our opinion one of the most illuminating chapters in the book is that on "Whistler's Psychology," which attempts a scientific explanation of the unprecedented nature of Whistler's visual gifts. In the first pages of this criticism the scientific method is used at its best; further on, it loses in authoritativeness from a less scrupulous use of scientific terms; and the last two pages may we think be dismissed as showing us nothing but the propensity of a specialist for inventing the presence of a favourite disease. In his effort to prescribe the boundary within which the art of sculpture should find its meaning, a too logical method of thought has, we think, betrayed the writer; for, after all, it is outside the strictly logical that art enters upon the field of its happiest expression. With Rodin, sculpture does but follow the other arts, as in turn they have signified their recognition that with man as the subject for representation some symbol must pass in acknowledgment of the atmosphere always surrounding him, which would seem to claim him with invisible hands as part of the universal scheme. Like the painter Carrière, it would seem Rodin understands how "to make mystery the gate of an unreserved revelation." Nowhere does Dr. Nordau speak with greater feeling than in his essay on Eugène Carrière, for here he writes from the experience brought him by his own sympathy; Despite its faults as a purely critical work, the book throughout has one quality which ranks it with the most valuable art criticism, and that is its author's skill in stripping from his subjects those pretensions to literary motive, which in so many cases obscure the minds of thinking people as to the real issues in discussion of the plastic arts and

the nature of the motives which alone are responsible for artistic success.

The Colour of London: Historical, Personal, and Local. By W. J. LOFTIE, F.S.A. Illustrated by the Japanese artist, YOSHIO MARKINO. With an Introduction by M. H. SPIELMANN, F.S.A., and an Essay by the Artist. (London: Chatto & Windus), 20s. net.—London has been a fruitful source of inspiration to so many writers, that one would have thought it impossible to treat the subject from a fresh standpoint. Mr. Loftie, however, has succeeded in producing a book on London treated in an original and interesting manner, and is to be congratulated accordingly. He has interpreted the term "colour" in its broadest sense and has drawn extensively upon the wonderful traditions of the great metropolis; indeed, the most interesting chapter in the volume is devoted to the history and description of the Tower. To many, however, the most attractive feature of the book will be the series of delightful illustrations by Mr. Yoshio Markino, reproduced in colour and monotone, the originals of which were recently exhibited at the Clifford Gallery in the Haymarket. Possessing a delicate sense of colour and tone harmony, the artist has been inspired by some typical scenes of London street life to produce a number of drawings which are extremely fascinating, and bear the stamp of exceptional ability. Mr. Spielmann, in his introduction to the volume, says "it is the night scenes that arouse Mr. Markino's greatest enthusiasm, and many of the studies made when the streets are ablaze with artificial light are pregnant with subtle beauty." The best of these evening subjects, *Lights in Piccadilly Circus*, forms the frontispiece to the book, while another, *The Alhambra, Leicester Square*, though not so rich in tone, is full of charm. Of the sepia drawings, *Feeding the Gulls, Blackfriars Bridge*, is the most successful, excellent both as regards its fine atmospheric quality and clever draughtsmanship.

Alfred Stevens et son Œuvre. By CAMILLE LEMONNIER. (Brussels: G. Van Oest et Cie.) Three editions, 300, 200, and 80 francs.—Aptly called the painter of Parisian grace, for he stands almost alone amongst modern interpreters of French fashionable women, Alfred Stevens, whose life-work was reviewed in THE STUDIO soon after his death, has found a very sympathetic biographer in his fellow-countryman, Camille Lemonnier. Few will, we think, be disposed to endorse the latter's comparison between the popular portrait-painter and Millet le Rustique, for the natures and aims of the two artists were essentially different, but with this

Reviews and Notices

exception the acumen shown by the Flemish writer is never at fault. His essay is a masterpiece alike of literature and of criticism, and it was a happy thought to bind up with it Stevens' own "Impressions sur la Peinture," which appeared in 1866. The forty-two plates accompanying the text include, with reproductions of a number of acknowledged masterpieces, two or three interesting studies; great care appears to have been bestowed on the get-up of the volume generally, and it may be commended as a worthy memorial of a remarkable personality who is not likely soon to be forgotten.

History of Scottish Seals. By WALTER DE GRAY-BIRCH, LL.D., F.S.A. Vol. II. (Stirling: Eneas Mackay.) 12s. 6d. net.—As full of scholarly research as its predecessor, this, the second volume of a very important work on the seals used in Scotland from the eleventh to the seventeenth century, treats of ecclesiastical and monastic examples only, giving a large number of excellent reproductions of typical examples showing the designs on both sides. The learned author, who was for many years secretary and treasurer of the British Archæological Association, and worked from 1865 to 1902 on the classification of the charters, seals, and MSS. in the British Museum, is a true enthusiast on the subject of heraldic devices, and has in many cases thrown fresh light on their original meaning. Unfortunately, actual specimens of the elaborate monastic seals, with their complex symbolism, are extremely rare, for they were nearly all destroyed at the dissolution of the religious houses, but impressions of many of them having been preserved, the continuity of the chronological record of Dr. Birch has been maintained. Specially interesting are the seals, dating from 1200, of the great Abbey of Dunfermline; that of the Chapter of Jedburgh, with the Coronation of the Virgin on one side and the Salutation on the other; and that of the Collegiate Church of St. Bridget at Abernethy, bearing on the reverse the figure of the patroness, attended by her cow, and the legend, *In domo Dei ambulavimus cum concensu*; but every page of the book is full of fascination, the writer combining with his antiquarian lore an eloquent style and true æsthetic feeling.

The Cities of Spain. By EDWARD HUTTON. With twenty-four illustrations in colour. By A. WALLACE RIMINGTON, A.R.S.A., R.B.A. (London: Methuen.) 7s. 6d. net.—Unlike many of the colour books that have recently been published, in which the letterpress is merely supplementary to the illustrations, this new work from the pen of the accomplished author of "The Cities of Umbria" and

"Italy and the Italians" is a piece of true literature, in which the very spirit of the scenes described has been caught and reproduced. Mr. Hutton knows and loves Spain well; he is in sympathy with her rugged, and often forbidding scenery, and her grand but strangely unsatisfying architecture, and calls up picture after picture that enchain the attention as completely as do the excellent water-colour drawings of his collaborator, amongst which the best are the *Ambulatory, Burgos Cathedral, the Court of Oranges, Cordova, and Outside the City Walls, Seville*. With the proud and reserved but, to those who understand them, responsive people of the Peninsula he is also thoroughly in touch. Even the actors and spectators in the bull-fights he loathes are fairly judged by this just critic, and he charges the Englishmen who hunt the stag with hypocrisy for condemning them, pointing out that in both cases "it is death they are set on," and adding the pregnant remark, "No man adventures his life against the life of the stag, nor is the skill of the hunter set against the strength and fury of the deer, as is that of the toreador against the bull."

The Life of William Blake. By ALEXANDER GILCHRIST. With an Introduction by W. GRAHAM ROBERTSON. (London: John Lane.) 10s. 6d. net.—Few artists have been subjected to greater extremes of criticism than William Blake, who to some appears as a heaven-inspired genius whose every utterance in literature or art must be received with reverence, whilst to others he is a mad enthusiast, smiled at and tolerated simply because of his irresponsibility. In the Preface to the new edition of the famous "Life" by Alexander Gilchrist (which except that it has been enriched by numerous reproductions of typical works by Blake, including some not hitherto published, is practically unaltered) Mr. Graham Robertson has skilfully hit off the happy medium. He admits frankly that Blake was often unequal both in his art and in his literary conceptions, deprecates the exaggerated laudation of fugitive sketches and writings that were never intended to be taken seriously, but claims that the "Inventions of the Book of Job" were alone enough to place their author amongst the immortals. He mourns over what he calls the "holocaust of Tatham, an angel of the Irvingite Church—a destroying angel, indeed—that placed a final barrier between the poet and the world," but declares that "for the lover of perfect poetry Blake's fame will live for ever in the 'Poetical Sketches,' the 'Songs of Innocence and Experience,' and the 'Book of Thel.'"

Inventaire Général des Dessins du Musée du

Reviews and Notices

Louvre et du Musée de Versailles. Vol. I. (Paris: Librairie Centrale d'Art et d'Architecture.) Prefaced by an account from the pens of the well-known French critics, MM. Jean Guiffrey and Pierre Marcel, of the origin and growth of the fine collections of drawings now in the Louvre and Versailles Museums, this, the first volume of a most important work, deals exclusively with the French school. It consists of a very complete, alphabetically arranged catalogue *raisonné*, illustrated with reproductions of 427 drawings, and giving, in addition to descriptions of nearly 800 examples, lists of the principal engravings after them, and brief biographical notices of their artists. The only drawbacks to a publication which, when completed, will be a notable contribution to art literature are its flimsy paper cover and general want of style, the standard of excellence in printing, binding, etc., being still, in spite of the present unfortunate rage for cheapness which threatens to lower it, much higher in England than in France.

Romantic Cities of Provence. By MONA CAIRD. Illustrated by JOSEPH PENNELL and EDWARD M. SYNGE. (London: T. Fisher Unwin.) 15s. net.—The original home of the Troubadours and the cradle of the chivalry their lays did so much to encourage, the sun-steeped, wind-swept land of Provence, will ever exercise a peculiar spell over the imagination of those who are able to appreciate its unique charm and are in touch with its traditions; but to be able to communicate that spell to others is given to few. Amongst these few, however, must certainly be included the author of the delightful and copiously illustrated volume recording the fleeting impressions received in a recent tour. Against the lightly sketched-in background of the past, with its allusions to the heroes and heroines of history and romance, the present stands out in vivid relief. Avignon, Orange, Martigues, Aigues-Mortes, Arles, Tarascon, Carcassonne, Les Baux and many other famous towns, are made to reveal their inner *ego's*; the reader is brought face to face with the very spirit of the silent wilderness of stones known as La Cran, and with that of its even more melancholy neighbour, the deserted Camargue, whilst the idiosyncrasies of the travellers who were met by the way are humorously touched off. There is not one dull page in the book.

Flächenschmuck in Character der Dresdener Schule. Von OSKAR HÄBLER. (Stuttgart: Julius Hoffmann.) Mk. 26.—This work consists of a series of twenty-four plates in phototype, containing practical designs for textile fabrics. The author has studied weaving in all its branches, and knows the exact

value of a design in relation to manufacture, a side too often neglected by designers. He is a man of some authority in Dresden, and his name is well known throughout Germany; he arranged the textile department at the recent Dresden Exhibition, and is therefore in the way of giving lessons and hints to others. There is a distinct need for a work such as this.

Poems by William Wordsworth. Selected with introduction by STOPFORD A. BROOKE. Illustrations by EDMUND H. NEW. (London: Methuen & Co.) 7s. 6d. net.—In this well-got-up volume literature and art are happily associated. Mr. Stopford Brooke, in his introduction, touches eloquently on those aspects of nature which made so deep an impression on the poet, and no less eloquent from another point of view are the illustrations in which Mr. New has given us in a series of admirable pen-and-ink drawings glimpses of various places intimately bound up with one or other period of the poet's life—first Cockermouth and Hawkshead, then Grasmere, and finally Rydal. As Mr. Brooke rightly says, "the spiritual mingling of nature and man cannot be represented in illustration, but it may be suggested;" we join with him, however, in expressing our conviction that the conception and emotion of this interrelation filled the imagination of the illustrator while engaged in his work.

From Messrs. Duckworth & Co. we have received a volume by Mr. W. ROBERTS on *Sir William Beechey, R.A.* (7s. 6d. net), one of those painters of the early English school who, in spite of the high order of their talent and important influence on the development of art in this country, have been overshadowed by their great contemporaries—Reynolds, Gainsborough, and Romney. Mr. Roberts's monograph is expository rather than critical, and particular interest attaches to the chapter of forty pages in which he gives a series of extracts from Beechey's account books, principally those dated from 1807 to 1826, from which it appears that his professional income in these years fluctuated considerably from year to year, the highest total being close on £2,300, and the lowest about half as much. Numerous reproductions are given of Beechey's portraits. Messrs. Duckworth also send us an extremely interesting and scholarly study by Mrs. ARTHUR STRONG, LL.D., of *Roman Sculpture from Augustus to Constantine* (10s. net). In this volume, with its hundred and thirty illustrations, convincing proof is given in support of the contention that Roman art, the characteristics of which Mrs. Strong analyses and discusses, developed on independent lines, apart from Greek influence.

THE LAY FIGURE: ON THE STUDY OF COLOUR.

"CAN colour be taught?" enquired the Art Master. "Is it possible, I mean, to train the average student to appreciate colour subtleties and to combine colour properly?"

"I should say it would be quite impossible unless that student had naturally a colour sense," replied the Man with the Red Tie. "The colourist is born, not made, and no amount of schooling will make any difference to a man who is deficient in the natural instinct."

"You are partly right and partly wrong," said the Art Critic; "I agree with you that the colourist possesses a particular endowment which comes to him as a gift from nature, but this faculty can be greatly developed by the right kind of training. As for the man who has not a colour sense innately, I believe that, unless he is actually colour blind, he can learn much from a teacher who knows how to direct him."

"But how far can the teacher carry such a student?" asked the Art Master. "Can he be made reasonably efficient?"

"If he can be taught nothing else," said the Critic, "he can be educated into a reasonable understanding of the rules of colour, and can be saved from making any obvious mistakes. His colour efforts will never be great, but they will at least be inoffensive."

"He will never get beyond mediocrity, anyhow," commented the Man with the Red Tie. "But what about the born colourist? You say that his faculties can be developed by training: what can you teach him that he does not know already? I take it that he comes into the world fully equipped, and that schooling will not affect him much one way or the other."

"That is a fallacy," replied the Critic. "The colourist is simply a man in whom a certain set of nerves are unusually sensitive, but these nerves can by training be made still more sensitive, and can be brought more completely under the control of his intelligence. While he remains untaught he is unable to use his powers effectively, because he does not understand them. His successes will be accidental, his methods will be erratic, and the results at which he arrives will be disconnected and probably unconvincing. Subjected to discipline, however, he will become more consistent and he will find out exactly what he should do in order to convey to others the impression that exists in his mind."

"In other words, he acquires a scientific knowledge of what he felt before by instinct only," broke in the Art Master, "and science gives him confidence and self control."

"That is so," said the Critic; "it is by the formalities of scientific study that any natural faculty can be best developed, and these formalities are as necessary for the born colourist as they are for any other man who has in him the possibilities of great achievement."

"Wait a minute!" cried the Man with the Red Tie. "I admit that what you say is reasonable enough, but can you tell me where this scientific training in colour is to be obtained?"

"There you hit upon a very real difficulty," replied the Critic, "and I am not sure whether I can answer your question. I know no school where colour is taught in the way it should be, or where the student can expect to be guided properly in this particular science."

"You are wrong," protested the Art Master; "surely the rules of colour management are taught in all art schools—at all events in those that pretend to be efficient."

"The rules, perhaps, but not the science of colour," returned the Critic; "let us make that distinction. What you call rules are the merest outlines, the rudiments only of an abstruse study, and even these rules are more often than not laid down by men who do not understand them. The man who would teach colour must himself be a colourist exquisitely sensitive and perfectly trained; he must be able to dissect and analyse the most subtle combinations, and to explain the details of the most elusive harmonies. For of all sciences the one with which he has to deal is the least susceptible of being governed by hard and fast rules. To arrange colour by rule is to make it lifeless and without meaning, to destroy its power of exciting emotion, and to reduce it to a mechanical balancing of colour areas. What I understand by the science of colour is the accounting for the relation between the pitch and area of the colours used in a properly adjusted combination, and the explanation of the manner in which varying colour tones can be brought into agreement so that the result of their juxtaposition is absolutely harmonious. That this science is subject to laws which call for complete obedience I admit, but these laws must be taught by demonstration not by text-books. And can you tell me of any school in which teaching of this kind is available? I think not."

THE LAY FIGURE.



THE LEADER OF THE HERD
BY CARLETON WIGGINS